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FRIEDRICH NIETZSCHE: *The Will to Power*. Translated by Walter Kaufmann and R. J. Hollingdale. Edited with a Commentary by Walter Kaufmann. 576pp. Weidenfeld and Nicolson. £3 5s.

ENGLISH READERS of Nietzsche's writings owe surely more to Professor Kaufmann than to any other scholar in the field. While his book, *Nietzsche: Philosopher, Psychologist, Antichrist*, sought to free the "Nazi" Nietzsche from political misrepresentations and present him in a more positive, rational light than ever before (critics explained that it was overrational, indeed, a rationalization), Professor Kaufmann's translations of all the major writings have also provided a much "better" English reading of Nietzsche in an immediate stylistic sense. It was to be hoped that he would offer us a translation also of *The Will to Power* which could supersede the old version by A. M. Ludovici, edited by Dr. O. Levy and published in 1914, 1924, and 1964, and in this expectation we are not disappointed. Professor Kaufmann has used, and briefly reviews, all the recent German editions, and in his introduction he gives a good account of how this final work of Nietzsche's came into being.

Nietzsche himself did not prepare any such book for the press. He planned a *magnum opus* of some kind and for a while thought of giving it the title *The Will to Power*; his notebooks contain various sketches for the title-page and arrangements of contents. The proposed subtitle: "Attempt at a Revaluation of All Values" came to assume greater importance in his mind towards the end of his active life, and he may have envisaged his final work under that heading, with the published version of *The Antichrist* constituting the first of four related volumes. What Professor Kaufmann has translated, then, is a collection of material from Nietzsche's *Nachlass*, which was first edited by Peter Gast and Elisabeth Förster-Nietzsche for three progressively larger editions of *The Will to Power* (1901, 1904, 1906). Their selection and arrangement was reproduced, with scholarly notes on the manuscripts by Dr. O. Weiss, in the revised Grossoktav edition of Nietzsche's works (1911) and again in the Musarion edition (1920-29), this time without notes. Both these editions contain also what has generally been assumed to be the remainder of Nietzsche's *Nachlass*, which had not struck the early editors or Nietzsche's sister as being suitable for inclusion in *The Will to Power*. Since what had been assembled under that title represented a somewhat arbitrary choice, Dr. Karl Schlechta tried to demolish the notion that any such work as *The Will to Power* really exists by reproducing, in his three-volume edition of Nietzsche's works (1954-56), the *Nachlass* in a different arrangement, which he claimed was truer to the chronological order of the manuscripts themselves.

Dr. Schlechta's claim was attacked at the time by Professor Kaufmann, who repeats his criticisms here. Nietzsche is known to have written in his notebooks in a far from "chronological" manner, so that the dating of the entries can only be approximate. The early editors merely provided a convenient grouping of the material by subject matter: their arrangement is abolished in favour of an unproven actual order of composition, what is achieved except difficulty in reading and comparing what Nietzsche wrote at different times on comparable topics? The question is likely to remain open, at least until the final critical edition has been completed by Signori Colli and Montinari, who are still at work on it in Weimar. They are publishing the "nachgelassene Schriften und Fragmente" in their appropriate chronological place amongst the other volumes of Nietzsche's finished works. There is no great difficulty about doing this as regards the earlier periods of Nietzsche's writing. For the critical period 1882-88, when the bulk of the material for a putative *magnum opus* was noted down, the Italian editors are not attempting to produce companion volumes of notes alongside the printed works from *Zarathustra* to *Nietzsche contra Wagner*. They seem to acknowledge that this material occupies some kind of special position in Nietzsche's oeuvre as a whole when they grant it a division of its own—indeed, *two* divisions, for some reason not yet made clear—of equal importance with the other major divisions of his writings. They do not, however, propose any title for these volumes, other than "Nachgelassene Fragmente", thus strengthening Dr. Schlechta's contention that there is no such work as *The Will to Power*; and they intend also to reproduce the notes in chronological order, whether with any more significant success than that achieved by Dr. Schlechta (who was accused, in fact, of not having consulted the original manuscripts with any care, if at all) remains to be seen.



Friedrich Nietzsche

Professor Kaufmann's translation includes many useful notes and several facsimiles of the original manuscript, which illuminate the kinds of problem involved in editing this material. Not the least of these is Nietzsche's handwriting: he could write a beautiful hand, but, not surprisingly, jottings which he doubtless expected no one but himself would read are in places scarcely legible. His friend and editor, Peter Gast, was evidently good at deciphering such notes, but they must surely daunt any scholar whose native tongue is not German—especially in view of the script of that time. Yet one should not exaggerate the amount of Nietzsche's text which is in doubt. Professor Kaufmann obtained from the Weimar archives facsimiles of those pages where it was known, from the notes of the early editors, that something had been omitted. To judge from his translation of this "suppressed" material, Professor Kaufmann's contention seems amply proved that our understanding of Nietzsche cannot be affected in any way by reading a few more of his vituperative remarks, for instance, against Wagner. It undoubtedly comes as a shock to see evidence of the way the first editors divided up and arranged Nietzsche's notebooks, but here again Professor Kaufmann's defence of "the semisystematic arrangement that allows us to read, one after another, a lot of notes that deal with related topics, jotted down over a period of time", makes good sense. His personal position regarding Nietzsche's notebooks is clearly stated: "I still believe as firmly as ever that the books he finished are his legacy, and that his notebooks are of secondary interest." And he concludes:

> So far from finding any final system, we look into a vast studio, full of sketches, drafts, abandoned attempts, and unfinished dreams. And in the end we should be less tempted than ever to mistake a random quotation for an ultimate position.

The only criticism we might offer of Professor Kaufmann's presentation concerns the title-page, cover, and appearance of the present volume. "*The Will to Power*/Friedrich Nietzsche", we see, on a jacket of storm clouds. Whereas, his attitude and approach to this material, which he also does not consider one of Nietzsche's "works", would surely have been better represented by a title such as: "*Nietzsche's Notebooks* in the arrangement known as 'The Will to Power'."

Professor Kaufmann has included in this volume, at the end of his introduction and by way of additional preface, a passage from the *Nachlass* which refers to "The Will to Power". It is interesting that the first editors did not include it, perhaps because it implies disgust for the aspirations of the German *Reich* (though elsewhere they stomached similar remarks), or perhaps because it implies something about the character of Nietzsche's thought which they did not wish to stress. The passage begins: "*The Will to Power.* A book for *thinking*, nothing else: it belongs to those for whom thinking is a *delight*, nothing else—." No sentence could have been more aptly chosen to introduce this "book", as Nietzsche at this stage (1885) obviously expected it to become, though in what way he could not foresee, for it reminds us of a question which poses itself most urgently with regard to his whole manner of writing. What are his books good for? What kind of thinking do they represent? In what sense are they true—or false? Nietzsche clearly wanted us to ask such questions, which he himself directed in one form or another against every writer of his day and of the past about whom he thought at all. Unfortunately, the full implications of these questions have not been much explored as yet, least of all in the English-speaking world, where one might have expected that serious attention would be paid to Nietzsche's conceptual, logical, and inferential techniques. Instead of which, Nietzsche has been largely ignored by the philosophers in our universities, despite the fact that his works are widely (and often eagerly) read there, and taught (often badly) by amateurs who borrow what help they can from their knowledge of literature or psychology in an effort to come to terms with this disturbing and dangerous type of "thinking".

One way of approaching the basic question about the character of Nietzsche's philosophy is to recognize that *he* forces us to ask it, and to see that it is an extra-philosophical question, or at least one at the borderline of possible topics for philosophical discussion, a question that can only be formulated with the help of metaphors and which invites answers in terms of still more imaginative speculation. It is in this dubious territory that Nietzsche thinks and that concepts like the will to power have effective existence. Thinking is an expression, for Nietzsche, of that will to power which alone gives to particular thoughts, and to the principal parts of thought, the words, concepts, syntax, and so on, their value. There are examples again in these notebooks where the same thought has a positive or a negative value ascribed

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ing to the degree of power expressed in it. For instance:

Nihilism. It is ambiguous:

A Nihilism as a sign of increased power of the spirit: as *active* nihilism,

B Nihilism as decline and recession of the power of the spirit: as *passive* nihilism.

The distinction which Nietzsche makes here in schematic form permeates all his work and leads to often confusingly contradictory observations of the same phenomena. These contradictions are a standing challenge to commentators, who keep discovering new ways of reconciling them, in order to state what Nietzsche really meant. Professor Kaufmann himself, in his book on Nietzsche, has argued persuasively that "reason is the highest manifestation of the will to power", the culmination of a process by which the human animal has achieved "power over *himself*". Doubtless Nietzsche's goal for man was some quite individual and inward act of self-understanding and control which was never intended to be realized on a political basis; doubtless all this talk reprinted again as Book Four of *The Will to Power* about warrior virtues, blood aristocrats, racial breeding, masters of the earth, and the like should be read in a higher sense, as metaphors for a state of the soul. But, precisely here, a question is raised about the kind of function Nietzsche expected language to fulfil. We may perhaps assume that the end at which Nietzsche's thought aims is good and noble, but it does not follow that his intellectual means are beyond question. Whether a man is likely to achieve power over himself by learning to think with such concepts as the will to power and "active nihilism" is essentially a quite different question from the one which now needs to be asked regarding the rules that govern the objective use, and presumably also possible misuse, of these terms.

It belongs to Nietzsche's style of thinking, and is implicit in his vocabulary of power, that no rules seem applicable to or derivable from it. How rarely does Nietzsche make any statement that could be tested against fact, experience, or logic, and this in spite of his show at summing up and accounting for European history. (One of his most recurrent thoughts takes the general historical form: "All that hitherto has been—" e.g., "accomplished" or "believed", &c.) One way of describing his importance as a thinker would be to say that he discovered, or rediscovered, a dimension of thinking which transcends the rules by which knowledge can be tested. He himself suggested a name for it when he claimed that it was "psychology", which should become "the queen of sciences". For what Nietzsche sketches, when he treats a subject, be it philosophical, or sociological, or cultural, is frequently some kind of *psychological* characterization. Now, the point of darkest confusion in our understanding of Nietzsche, and perhaps also in his understanding of himself, lies in his association of this psychology with science, with the physical reality of existence, acknowledged in a natural and naturalistic spirit, unclouded by moral prejudice. Whatever Nietzsche meant by science, and by that act of spiritual acknowledgment which seems implied whenever he uses the word *Erkenntnis*, it was evidently much more than a body of established fact and self-consistent theory. We soon find that science too—like nihilism, and all other types of thinking in Nietzsche—may be strong and positive or weak and negative. Science is evidently not a category that embraces psychology: psychology is superior to it.

It may be doubted whether psychology, as Nietzsche practises it, is a form of knowledge at all (let alone a science), though it is certainly a form of thinking. That there may be ways of thinking about the world which are not limited to the rules of knowledge, but are governed by some other principle which Nietzsche calls "delight, nothing else"—becomes easier to recognize if we call these other modes of thought by their traditional names: aesthetic, ethical, religious. Nietzsche, of course, rejected all three (only occasionally allowing the first) and pretended to think beyond conventional categories. But it is, surely, literature which provides the most obvious model for understanding how the same thought may be either weak or strong. "What oft was thought, but ne'er so well expressed." And not only does poetry convince us that words may have a kind of truth which stems from something very different from knowledge or logic, something which may perhaps as well be called power as beauty, but drama and the fictive genres relate all experience, including ideas, to the "psychology" of particular men.

Thus, it is on something like literary grounds that Nietzsche attacks the "fictions" of past philosophy. Thinking, he declares, is not done by some abstract, universal "I"; the "self", the "soul", the "cognitive intellect" that has been the ideal subject of many of Europe's thoughts has been altogether too pale, too bloodless, too *weak* a concept. Nietzsche is judging similarly in terms of imaginative creation when he makes many of his more alarming declarations; as, for instance, that evil is an essential ingredient of greatness, that the difference between true and false is unreal, and so on. When he writes that "only the particular is loathsome . . . all is redeemed and affirmed in the whole", he is not only summing up one of the constant aesthetic principles of his thought since the time of his early writings on Greek art, he is also echoing a fundamental conviction of late nineteenth-century literature. Nietzsche's work has, in fact, some obvious points of kinship with the aesthetic prevalent in his day; negative points, like their common rejection of all moral concern, all pity, for the spectacle of life; and positive points, like enjoyment of the spectacle for the enjoyment's sake—or, as Nietzsche puts it, for the delight in thinking, nothing else.

As a result of thinking in a manner analogous to art, however, Nietzsche becomes entangled, and entangles us, in a problem which involves two different types of solution, depending on the context in which it is posed. It is the problem of the relationship of particulars to universals. To insist, as Nietzsche's psychology does, on the particular personal character of cognition leads to a pessimistic conclusion in the sphere of knowledge; in Nietzsche's own figurative language, God, as the symbol of all universal certainty, is dead. On the other hand, the will to power is very much alive; indeed, it is Nietzsche's newly conceived universal principle of life. In this context, which is the context not of certainty but of creativity, the particular personal character of thinking symbolizes the activity of the Dionysian world spirit itself. Thus, Nietzsche's wisdom is entirely two-faced: as a form of knowledge it is destructive and nihilistic; as a form of art, as personal fantasy, and stylistic rhapsody, it is affirmative and even joyful. At the heart of his confusion, indeed, fusion, of two types of thinking into one lies his unnerving belief that destruction itself is joy, and inseparable from creation. It is time, after nearly a century since Nietzsche wrote, to disentangle the central problems of method which arise from his having treated knowledge as though it were a form of art, and art as though it were a form of knowledge.

The task is urgent not merely for the sake of a better understanding of Nietzsche. Most modern thinking about spiritual matters, and the only available approach in places of education to questions of value and belief, is accomplished in that rather ill-defined area of learning called "the humanities", where non-systematic philosophy, literature, psychology, sociology, and a little intellectual and cultural history contribute what they can to answer the doubts of the young about the meaning of their lives. The list reads like an index to Nietzsche's work, and he anticipated the kind of inspiring half-knowledge which would become possible, together of course with the havoc to traditional ideas, once fragmented insights from so many fields were thrown into a common pool of speculative thinking without distinction as to origin, status or method. Out of this pool Nietzsche drew radical generalizations about the sickness of modern culture and anarchical appeals to creative individualism which still satisfy modern taste. The reason for studying his books is that he created the vocabulary for so many myths of the twentieth century: not only the myth of cultural decadence, but the complementary myths which tell how all systematic knowledge is false, and all moral values a form of tyranny; the myth of a new generation which will not be fooled by the lies of the old, and the myth of fidelity to self and to the earth.

They are all here, these basic spiritual assumptions about the world, those guiding images and moods of the mind, which are not themselves the products of reason but give to reason and pursuit of knowledge, meaning and direction. How, then, should we react to them? Perhaps in a manner similar to that in which we react to literature; not to learn anything that is literally true, but to observe manners of living (in Nietzsche's case, manners of thinking) which are characteristic of our time, of ourselves. And not in order to imitate them—who imitates a tragedy?—but in order to "overcome" them, to use another of Nietzsche's recurrent concepts, and one which he certainly applied to his own thought. Here already is a lesson in one of the ways in which meaning arises for the modern mind: by dialectical opposition. Nietzsche's last notes on "Dionysus and the Crucified" remind us of how indispensable Christianity is to his conception of the Dionysian alternative to it. "*To overcome* everything Christian through something supra-Christian, and not merely to put it aside as the Christian doctrine was the counter doctrine to the Dionysian." Nietzsche never put it aside: a religious and metaphysical structure persists in his thinking to the last, albeit in a negative and oppositional fashion. If the aim of "overcoming" is not to abolish this opposition, but to strengthen it, possibly we should replace this word by a different one which Nietzsche often uses in the same context, namely, to endure. Another of Nietzsche's psychological lessons in meaning is that the power of a thought, the depth of value, is determined by the degree of contrary experience which it can endure. For this reason he describes as follows the "type of my disciples":

> To those human beings who are of any concern to me I wish sufferings, desolation, sickness, ill-treatment, indignities—I wish that they should not remain unacquainted with profound self-contempt, the torture of self-mistrust, the wretchedness of the vanquished; I have no pity for them, because I wish them the only thing that can prove today whether one is worth anything or not—that one endures.

It may today perhaps be safely assumed that no one is any longer likely to believe that these are Nietzsche's notes for a final systematic work, even when they are published again in this ordered arrangement by other hands. This is not the kind of thinking which can be substantiated or proven or worked out systematically. Nietzsche's paragraphs resemble works of art also in this, that while we can recognize consistency of style, of leitmotiv, of structure, we cannot add these passages together to learn a message. Nietzsche is searching in one form or another for essentially one thing: an ever more powerful movement of a vision, a sense of existence is, that in itself, more than any form of knowledge, words. It is to this primacy that he returns again and again, and he gives us the unusual opportunity of his shape. One way of trying to remind ourselves of the ill-health and of the fierce intensity of his experience states are the prime incentive thought. Or we might use tense feeling for music, during the years of his friendship Wagner; a note dated places music nearer to intuition, at the expense words (which Nietzsche sees as responsible for false pretensions to truth pared with music as communication by words, it words dilute and brutalize personalize; words make common. But, of reference to Nietzsche's can ever explain why he ill-health and music in his His conception of what experience is established but *a priori*: it represents faith.

Nietzsche's "priorities" fairly consistent pattern. guishes between the superficial or appearance of an prior psychological or ter. Already in his first defines the primal tragedy as "joy in the individual"; the action and characterizes which more sophisticated overlaid this original provided no more than of control, a means of in a word, a beautiful tacle to cover the abyss. would believe the surface have real moral significance tragedian. (It would be to know why this theory been thought applicable except the one which it, namely, Wagner's *Tristan*). Fifteen years later instance, on the subject of ment. The basic experience punishment is inflicted is aggressive pleasure for the inflicting it. After that range of possible justifications, rationalizations, which from seeing what is really Or, to take one further "The Will to Power" Nietzsche explains in a "the origin of religion":

> In the psychological concept God, a condition, in order to effect, is personified as cause. chological logic is this: When is suddenly and overwhelmingly with the *feeling of power*—and what happens with all great raises in him a doubt about

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...does not dare to think him... ...ence of this astonishing feel... ...he points to a stronger per... ...family, to account for it.

...passage is interesting because ...Nietzsche interpreting the ...ings of the religious man in ...s of his own (just as he inter... ...Greek drama in terms of his ...ication to music). He supposes ...the religious man must have ...d a prior cause to account ...the feeling of power within him... ...But this "feeling of power" as ...psychological event prior to the ...ent of a religious concept, is ...ence Nietzsche's own *a priori* ...ent of the cave.

...area of Nietzsche's thinking ...to be more carefully analysed ...this one, where he attempts to ...e a new type of causal explan... ...In fact, the concept which he ...uses in this connexion is not ...of cause, but rather (as in the ...quoted above) that of origin. ...ever, the relationship of move... ...from cause to effect he describes ...the term "becoming", which ...is vague in English but has a ...desirable philosophical history in ...man: he lends this term concrete... ...if not always much precision, ...existing it with a range of meta... ...drawn from the field of organic ...life. Among the passages in this ...which have, philosophically ...ing, the greatest interest are ...where Nietzsche takes issue with ...most often on the question of ...duty. Nietzsche's attitude to ...is generally ambivalent, but we ...can an underlying exasperation in ...following note: it is a bare state... ...of the obvious, but the conclud... ...exclamation marks show that, for ...Nietzsche, it revealed the inadequacy ...Kant's thinking: "Philosophy de... ...by Kant as 'the science of the ...limits of reason'!!" From ...Nietzsche's point of view, Kant has correctly perceived that the mind structures its knowledge of the world according to its own laws, but had misinterpreted this capacity as a limitation. Worse still, Kant had imagined that the highest type of truth-structure of which reason can conceive is that of causal explanation; and to Nietzsche's imagination this conjures up a picture of egalitarian subservience in all things, before an abstract law, a passive waiting of all things for something which will cause them to move.

As always, it is with the psychological character of the idea that Nietzsche is concerned, and for him Kant's account of the mind's ability to make synthetic judgments *a priori* (i.e., of the kind: "every event must have a cause") fails to do justice to its creative potential. In another note, Nietzsche extends Kant's thoughts in a direction which brings them closer to his own:

> If there are to be synthetic *a priori* judgments, then reason must be in a position to make connections: connection is a form. Reason must possess the capacity of giving form.

It is this activity of "giving form, shaping, overcoming, willing" which constitutes for Nietzsche "the essence of philosophy". What he is undertaking, evidently, is to replace explanation in terms of causality by interpretation in terms of origin. We can comprehend the will to power not so much by defining what it is, but by defining what it does and what it might, in Nietzsche's fervent hopes, enable the world to become. "The will to power *interprets*", as he declares. What then does our knowledge of the world amount to?

> "Interpretation", the introduction of meaning not explanation. . . . There are no facts, everything is in flux, incomprehensible, elusive; what is relatively most enduring is our opinions.

The condition (or is it the consequence?) of Nietzsche's attempt to liberate man's creative intelligence and give it a world of unlimited power to play with appears to be that *all* interpretations are recognized to be equally untrue. The pattern of his thinking contains ultimately a paradox, which it may be possible to understand only by reference to religious or mystical ways of thought. "What is" remains eternally the same in Nietzsche's vision of the eternal recurrence, which sounds like a restatement in agnostic and occasionally even positivistic language of the belief that "as it was in the beginning is now and ever shall be". Yet what this "recurrence of identical cases" may *become* in human interpretation of them leaves open still a vast realm of possibility. Here lies the dimension of Nietzsche's spiritual health and sickness, his psychology of despair and affirmation, the will to power which alone can save men from the discovery that there is nothing to live for. Is it not possible to detect here the structure of a Christian thought, reinterpreted in terms of Greek art and personal creativity? There is even the echo of an ancient prayer in all Nietzsche's talk of the all-powerful will: Thy will be done. Nietzsche refused any relationship to a "Thou", divine or human, and imagined a solitary superman who would take the burden of ultimate willing upon himself. Zarathustra's affirmation of omnipotent will is in and through himself. When he says: "Thus *I* will it", this is more than a way of thinking; it is a way of trying to believe again in the godless earth. The will he affirms is still mysterious in its quality of power, and his pronouncement is still something like a prayer.

o have hallucinations

...G. FULLER: *The Day of St. Anthony's Fire*. 310pp. Hutchin... ...£2.

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...M. WILLIS: *Drug Dependence*. ...pp. Faber and Faber. 18s.

...the summer of 1951 the story of ..."ascurred bread" which had ...voked mass insanity among the ...bitants of a village in Southern ...ce made a small item in British ...papers and a major sensation ...French ones. At Pont-Saint-Esprit, ...the Rhône Valley, nearly 300 ...ple, all of whom had eaten bread ...the same baker, were stricken ...what, at first, seemed to the local ...tors to be mild food poisoning, ...which they quickly realized to be ...nothing far different. Symptoms ...mon to all the sufferers were low ...d pressure, a slow pulse rate, a ...temperature, sweating and in... ...ma with euphoria. A few went ...convulsions. Most terrifyingly, ...suffered hallucinations and defi... ...to violent, sometimes involving ...pts at suicide, that about fifty ...to be confined temporarily in ...tal hospitals in the neighbour... ...Five died, among them a ...young man aged twenty-five, ...every domestic animal, from ...to ducks, which ate the bread ...dead within hours.

...The prolonged official investiga... ...which, followed the outbreak ...duced a decision that the illness ...mercury poisoning, caused by ...contamination of a consignment ...flour by a chemical fungicide or ...sticide containing that substance. ...At the time there were some ...official authorities who questioned ...it. Within days of the onset of the ...outbreak the three local doctors who ...then desperately treating symptoms ...had begun to think of the medieval ...scourge of St. Anthony's Fire, other... ...wise ergotism—poisoning from a ...mould forming on damp grain. Fif... ...teen years later, John G. Fuller in ...*The Day of St. Anthony's Fire*—a ...book which is so exemplary and ...impressive a piece of research that ...its stylistic technicolour and madden... ...ing habit of peppering his pages with ...italicized French words and phrases ...are more to be regretted—has pro... ...duced impressive support for the ergot theory.

In doing so, he had the advantage of hindsight. During the early 1950s knowledge of the properties of a phenomenally powerful drug, a derivative of ergot, which had first been synthesized in a Swiss laboratory before the Second World War, was not widespread. Had the French authorities known as much as is known today of the effects of L.S.D., for that was the Swiss discovery, it is possible that they would have reached a different conclusion on the Pont-Saint-Esprit outbreak.

Admittedly, the "much" is still a modest enough amount, and some of it tentative. "We need a sober assessment of what we know about L.S.D.—what we know confidently, what we know less than confidently, and what we do not know at all", said Mr. Burton C. Hallowell, Executive Vice-President, Wesleyan University, when, in March 1967, he introduced a public symposium on the drug held in the chapel of the university. The papers and discussion are now reproduced in *L.S.D., Man and Society*.

Inevitably, the facts presented are less interesting than the ethical questions they raise. Experiment has shown that L.S.D. has some therapeutic potential in medicine. It has been used as an aid in treating alcoholics and others who did not respond to conventional psychotherapy, not as a substance beneficial in itself, but as a means of putting the patient into a state of intense emotional sensibility during which he was open to the suggestions of the therapist. It has been tried with terminal cancer patients in an effort "to alleviate psychological distress and deepen psychological perspective". The one case of this kind described is interesting and it is perhaps over-exacting to want to know whether the result represented an opening to the patient of her own previously unsuspected reserves and resources, or simply conning her through a period when reality was too harsh to be supported. It is emphasized that the assessment of the possible medical value of L.S.D. is still in the exploratory stage and that it should be administered only under strict control. Adverse reactions are reported to have been rare among normal subjects to whom the drug was given after careful screening. In other words, damaging effects are likely only among individuals whose psychological balance is more or less precarious before they start—and who are likely to be fairly numerous among those who take uncontrolled trips.

Given all that, what are we to say to the opportunities offered by a drug which, it is claimed, extends and expands human consciousness to transcend its previous bounds so far as, possibly, to reach a state which is different in kind as well as degree? For those to whom religious experience is a reality, what is the place of L.S.D. as an aid to mysticism (hallucinogens of various kinds have a long ancestry in this department, the instance most quoted during the seminar being the use which the Peyote Indians make of the "sacred mushroom")? The counter-arguments are easily available. There were sceptics at the symposium to ask if there was any evidence that consciousness stayed expanded, and, almost from the birth of the church, spiritual directors have been casting a cold eye on certain varieties, of mystical experience. But at a time when we are pushing out into the stratosphere, what is likely to deter us from exploring another, inner dimension?

Dr. Willis provides one answer in *Drug Dependence*, which is intended as a handbook for nurses and social workers. He deals with the entire spectrum of drugs which may lead to dependence, from the hallucinogens to alcohol. A survey made in 1966 showed that, in Britain, the proportion of individuals misusing the first was one in 100,000, that of individuals showing some degree of alcoholic deterioration was 540 in 100,000. He believes that the hallucinogens offer "tantalizing clues to brain function" and feels that a blanket condemnation of the cult use of L.S.D. might be premature. But many are likely to support his conclusion that "it is hard to condone the unsupervised use of substances which interfere, even temporarily, with such a delicate and complex system as the human brain".

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A Punch cartoon by Ronald Searle.

BERTRAND RUSSELL: *The Autobiography of Bertrand Russell*. Volume 3: 1944-1967. 232pp. Allen and Unwin. £2 2s.

With this volume Bertrand Russell brings his autobiography up to 1967, covering in it the period from his seventy-second to his ninety-fifth year. The autobiography of a living man, published at the end of the 1960s, could not very well break off in 1944, but this should not be allowed to obscure the amazing achievement of having something to write about at all in one's eighth, and ninth decades. It almost makes one feel that the publishers may have gone too far in announcing, as they do on the dust-jacket, that "this is the third and final volume". No doubt there have been some aged monarchs, like Queen Victoria or Franz Joseph of Austria, who were as much in the thick of events as Russell at such an advanced stage of their lives. But this was a by-product of the institution of hereditary monarchy, something devised before the modern idea of a retiring age had got a grip. No private individual can have kept going so notably for so long as the author of this autobiography.

In this period Russell was the spiritual and, to a considerable extent, the effective leader of a large movement of public protest, in whose physical activities he took a brave and prominent part; he was involved in much-publicized correspondence with heads of state about matters of the utmost human concern; he was active in a wide range of liberturian causes, such as attempts to free political prisoners. While all this was going on he contracted what seems to have been an intensely happy and fulfilling marriage, survived an aeroplane crash in Norway, published two of the most successful of his philosophical books (*Human Knowledge* and *The History of Western Philosophy*), spent a short period in prison and, less arduously, received the Order of Merit and the Nobel Prize. All this was done or undergone after Russell's biblical span of life was complete and at an age whop most who survive so long are content to shuffle quietly abont.

As in the previous volumes there is a mixture here of narrative text (ninety-five pages) and letters (one hundred and fifteen pages). This method has a certain appropriateness. Russell is enough of a Victorian for his life to be presented in a Victorian way. But the interest of the letters in this volume is not as great as many of those in its predecessors and they are themselves pieced out with long and none too gripping matter about the assassination of President Kennedy and the work of the Bertrand Russell Foundation.

The narrative itself, however, is superior to that of the second volume, which appeared to consist mainly of a resurrected manuscript of the early 1930s to which was appended a very perfunctory treatment of the later part of the period covered. The narrative here is more of a single continuous flow and gives equitably distributed attention to all parts of its period. All the main familiar events of Russell's recent history appear here in their natural biographical setting, and there is communicated to the reader a convincing sense of the unending flood of meetings, lectures, broadcasts, talks to visitors, and literary composition on which the more conspicuous events floated. But there is nothing fatiguing about this. Russell's lively and unencumbered prose perfectly expresses his own marvellous vitality. The rather sombre aspects of his personal life at this time (always with the exception of his marriage to Edith Finch) are not allowed to depress us because they do not seem to depress him. Throughout he displays a wonderfully civilized gift of laughing at himself and even of gently mocking some of the pieties of his own strenuous libertarianism.

The story begins with Russell's return to England from the United States in 1944. For the next five years he was once again a lecturer at Trinity College, Cambridge, after a quarter of a century away from it. In 1949, he crisply observes, "my wife decided that she wanted no more of me", referring here to his third wife, Peter Spence. The happiness of his marriage to Edith Finch some time later was clouded by the emotionally extraordinary and practically catastrophic behaviour of his eldest son. At Christmas, 1953, when Russell was about to have a serious operation and the rest of the household were down with flu,

my son and his wife decided that, as she said, they were "tired of children". After Christmas dinner with the children and me, they left, taking the remainder of the lunch, but leaving the children, and did not return.

This meant that he had three grandchildren to support at a time when he was paying alimony to two wives as well as providing for the expenses of his younger son. On top of this he had to pay the income tax his elder son had omitted to pay for many years.

Yet before this dismal state of affairs can really sink in we are swept away on Russell's first serious involvement with the dangers of nuclear warfare: the manifesto he and Einstein produced, the Caxton Hall meeting at which it was presented, his part in the Pugwash conferences, his correspondence with Khrushchev and Dulles, all of this culminating in 1958 with his leading part in the foundation of the Campaign for Nuclear Disarmament. After a time he came to believe that protest against the Bomb must take the strongest form of civil disobedience. He parted from Canon Collins and the more orderly majority of the Campaign's supporters, a course which led to the formation of the Committee of 100 in 1960, the sit-down demonstrations of 1961, and prison for the second time in his career. He resigned from the Committee of 100 after the Cuba crisis of 1962. The extremism and dispersal of aims of the new movement which caused him to abandon it might seem a natural consequence of the stronger style of protest for whose sake he had joined it in the first place.

Since then, his main public work has been carried on within the framework of the Bertrand Russell Peace Foundation, whose aims are by no means limited to what is directly connected with the preservation of peace, but include also the freeing of political prisoners and the defence of oppressed national minorities. To most people who know of the Foundation, it probably appears as an agency for anti-American propaganda which benefits from the prestige of Russell's name but which is actually run by his younger, ideologically committed associates. Russell is aware of this opinion and combats it with spirit.

In so far as the Foundation is anti-American, it is because he believes that since Stalin's death the United States has been the main threat to world peace. He lays much stress on the fact that it was Khrushchev who gave way over Cuba. "Journalists and commentators", he observes with justified acidity, "are apt to deal with me personally by saying that I am senile . . . if the charge is true, I fail to see why anyone troubles to remark on my babblings." To this criticism, at any rate, there could be few more conclusive replies than this book.

The incidental pleasures of reading Russell on the subject of himself remain as great as ever. The fine exchange with George [illegible] said after bestowing the O. Merit: "You have [illegible] haved in a way that would [illegible] if generally adopted." [illegible] some shrewd observation, [illegible] to ingratiate yourself with academic audiences: they [illegible] hear liberal or even qua[illegible] tionary opinions expre[illegible] someone in authority [illegible] ribe at any received [illegible] whether orthodox or no[illegible] nanimity is shown to Lord H[illegible] who alone failed to take [illegible] ovation to Russell at a [illegible] scientists. "He was present [illegible] capacity as the Queen's Mi[illegible] Science. He was personally [illegible] friendly enough to me, but [illegible] down by office, he sat tight [illegible] has a good memory for the [illegible] an Indian who insisted that [illegible] should watch his daughter [illegible] (the "did not welcome [illegible] the furniture of our [illegible] pushed back and the wheels [illegible] shake as she cavorted in [illegible] other circumstances, I [illegible] thought lovely gyration. I [illegible] "small, bird-like lady", [illegible] walked down a corridor on [illegible] to give a broadcast, "leapt be[illegible] of the huge red plush [illegible] at intervals along the wall [illegible] before me and declaimed, [illegible] saw Shelley plain", and wa[illegible]

The most touching thing [illegible] book is his coming together [illegible] after forty years of separati[illegible] silence, with his first wife, Ale[illegible] is a poignant letter in [illegible] blames herself for never [illegible] able to surmount the disaster [illegible] breach between them. There [illegible] gentler pathos in the fact th[illegible] daughter married an Americ[illegible] copalian missionary in Ug[illegible] smiles, he recalls, greeted the [illegible] atheist when he went to the [illegible] of England to arrange a [illegible] money that would help his [illegible] law to become ordained. The [illegible] exhibited more self-control [illegible] first major exponent of the [illegible] this country called on them to [illegible] an actress who, for the purpose [illegible] publicity, deceitfully insinuated [illegible] self into his house and refused [illegible] budge. "Their behaviour", he [illegible] of the police who came in answer [illegible] his call," was impeccable. They [illegible] not even smile, much less jeer."

Now that Russell's autobiography is, seemingly, complete, it is right that something should be said of it as a whole. From a literary point of view its most obvious defect is also the most serious: its haphazardness of structure. The distribution of space to different tracts of his life seems very arbitrary and does not appear to correspond either to the comparative significance of these tracts or to outward achievement as a whole or again to their internal, emotional significance for him. Some outwardly important things are thoroughly described, for instance, the long and painful struggle which lay behind the writing of *Principia Mathematica*. Others, like his return to philosophy in the late 1930s, are passed over in sketchily.

It is difficult not to feel that [illegible] nearly everything that he has [illegible] ten since he set out to live by [illegible] after the First World War, it has [illegible] put together in a brisk and [illegible] fashion and so, for all its [illegible] not as good a book as he could have written. He owed it to [illegible] self to make a better, more coherent job of it. It is [illegible] invigorating, marvellously candid, generous in spirit. It [illegible] combine passionate involvement in moral and social issues with a [illegible] freedom from petulance and obsessiveness. But it lacks a final unity of design and has something of the air of a task carried out in time taken from other, more pressing occupations.

On the other hand, this underlying attitude is a proper expression of Russell's genuine selflessness, of his truly modest valuation of his own importance as a person, rather than as the servant of knowledge and peace. The man who is described in these autobiographical volumes could not have written the sort of autobiography that would have required a comprehensively interesting attitude to the fine texture and detail of his experience. The patchiness and imperfections of the work are the natural outcome of the very special

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22 distinguished university teachers of French collaborate in *The Art of Criticism: Essays in French Literary Analysis*, editor P.H. Nurse, University of Kent. The book comprises independently conceived *explications de textes* of French authors from Ronsard to Camus. Alphabetically, contributors range from Jean Barrère and Germaine Brée, via Roy Knight and Francis Scarfe, to John Weightman. It will provide both an ideal introduction to French literary achievement and also to critical method for students of comparative literature, and will counteract any tendency to approach literature through the ready-made generalizations of the textbooks. July. 40s.

As publishing approaches the new frontiers of science, it becomes multi-author and inter-disciplinary. *Machine Intelligence* (volume 3 ed. D. Michie, 70s; volume 4 ed. Meltzer and Michie, 100s) is one such dynamic growth-point. Computer scientists, biologists, mathematicians, psychologists, logicians, and linguists collaborate in this record of current advance in e.g. mechanizing mathematical logic, in designing intelligent computing systems, and in robotology. *Towards a Theoretical Biology* (ed. C.H. Waddington, FRS; 1, *Prolegomena* 50s; 2, *Sketches* 80s) is an attempt by a similar group to establish criteria around which a theoretical biology could grow. (Vol. 3, 1970). *Malabsorption* (ed. R.H. Girdwood and Adam Smith), Pfizer Medical Monograph 4 (80s, May). *Population Growth and the Brain Drain* (ed. F. Bechhofer)–the Proceedings of the Edinburgh Conference on Demography (45s, June). *Nationalism, Federalism, and Devolution: The Scottish Case* (ed. J.N. Wolfe),–members of the University of Edinburgh examine and discuss Scottish Nationalism (60s, June). *Technological Forecasting* (ed. R.V. Arnfield) records the 1968 University of Strathclyde Conference (90s, July). *Plasma Waves in Space and in the Laboratory*, volume 1 (ed. Thomas & Landmark) – the 1968 Nato Defence Seminar (120s, July). (Vol. 2, later).

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Music at the close. In *Pope, Dickens and Others*, a last collection of essays by the late John Butt, 'English Music and English Verse' will give delight. 30s. *The Russell Catalogue of Early Keyboard Instruments* (S.T.M. Newman and P. Williams) describes and illustrates the remarkable collection in St Cecilia's Hall, Edinburgh (42 plates, 10 in colour; 15s). In *Figured Bass Accompaniment* (2 vols. Summer; 80s), Dr Peter Williams illustrates the theory and development of continuo playing on keyboard instruments, and provides extensive graded examples for practice, derived almost wholly from contemporary sources, many of which will be refreshingly new to exponents.

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Looking back on Ingres

ROBERT ROSENBLUM: *Jean-Auguste-Dominique Ingres.* 176pp. Thames and Hudson. £8 8s.

A year and a half after its appearance in New York, Robert Rosenblum's monograph on Ingres, a logical and welcome extension of his *Transformations in Late Eighteenth Century Art* (1967), has now been issued in London. The choice of paintings is admirable and covers a wide range, the commentaries on the individual plates are analytical and spirited, the text is a clever synthesis of much that has been said before, while at the same time offering a good introduction to the artist and his work.

Mr. Rosenblum has read extensively, knows a lot about his subject and is a master of the pedagogic art-historical method. He is therefore at his ease in discussing the sources of Ingres's style, his methods and his inspirations, as well as his various subjects, and he obviously delights in his ability to take each picture apart to reveal how it was put together. Thus most of the time Mr. Rosenblum is involved in a prolonged demonstration of how Ingres tried to reconcile two sets of pictorial paradoxes: his desire to create a sense of "intense realism" and yet force every element in his picture to function as an abstract element in a calculated design, and his desire that an ideal of classical and old-masterish job austerity should not compromise his personal sensations of voluptuousness.

Fortunately, Mr. Rosenblum does not suggest that Ingres was all the time successful in solving his problems. Indeed he emphasizes that Ingres's "multifigured compositions often have a synthetic, pastiche quality" because of his habit of making them up from individual figures or fragments which had been "isolated" in preliminary drawings, and that as a result we find ourselves focusing "our attention on the parts and not the whole". Mr. Rosenblum also finds it necessary to refer repeatedly to Ingres's spatial paradoxes, to his "puzzling elisions of foreground and background planes", to his "disjointed compositions", to the awkwardnesses arising out of his preference for a "shallow airless space" and to the "somewhat uncomfortable" visual experiences which arise out of his habit of taking over predetermined groups of abstract forms, found in other works of art, and then failing to reanimate them through a fresh observation of nature.

Along the way, Mr. Rosenblum deals of course also with the far greater paradox of Classicism opposed to Romanticism, or specifically of Ingres in opposition to Delacroix, and suggests ways of thinking and seeing which can lead to a later-day reconciliation of the one with the other. This he does predominantly by situating Ingres firmly within the cultural framework of his time, showing how he was affected by various currents of influence and how he could adapt his built-in "historicism" accordingly. In this part of his study Mr. Rosenblum has been able to draw profusely on the material assembled in Norman Schlenoff's *Ingres: Les Sources Littéraires* (Paris, 1956) and in the richly documented exhibition "Ingres et son temps" held at Montauban in the summer of 1967. So the reader is led gently to Mr. Rosenblum's summing-up of the situation:

> In terms of its range of subject matter, Ingres's art offers little that distinguishes it from that of his contemporaries of either a presumably neoclassic or Romantic persuasion. If he painted scenes from Homer rarely illustrated before, so too did countless other students of David's and other artists all over the Western world. . . . If he painted and drew imaginative, even bizarre episodes from Dante, Ariosto, Ossian, so too did many other late eighteenth and nineteenth-century artists, from Blake, Koch and Gmelin to Cornelius, Doré and Dyce. If he painted odalisques and harem scenes, so did Delacroix and any number of lesser masters from Frenchmen like Jalabert and Bénouville to Englishmen like William Dansell and John Frederick Lewis. If he painted traditional religious subjects . . . so too did many other Neo-Christian artists of the nineteenth century. . . . And even if he often descended from the lofty heights of mythological, historical, religious and literary subjects in order to record the faces, feelings, and costumes of the people of his own century, so too did his master David, as well as such other students of David's as Gérard and Girodet, and such later subject painters as Delaroix, Scheffer, Gérôme and Cabanel.

Mr. Rosenblum's *exposé* is cool, methodically reasoned and art-historically sound; moreover, it touches on all the essential points in relation to style-criticism and period affiliations. Yet there is more to Ingres—and especially to David and Delacroix—than such a scientific rigmarole would suggest. For these three great artists had not only convictions but also an emotional spontaneity to which Mr. Rosenblum shows no capacity to respond. He finds it enough to assert Ingres's period outlook and domination over his fellow artists by reproducing his paintings side by side with those of dreary later artists such as Bonnat, Amaury-Duval, and Lefebvre, without ever discussing how a once vital classical revival *rapidly degenerated* into a stereotyped wax-effigy academicism which satisfied the bourgeois but extinguished the fire of art.

One cannot of course hold Ingres responsible for the lack of talent which surrounded him, but an art-historian of today can at least expose his *influence néfaste*, his hypocritical priggishness and reactionism. In great measure, Mr. Rosenblum, who does not disguise his liking for bad-taste art and Ingres's most resounding failures, seems to confound the best of Ingres with the worst of his period, even though he asserts that it is a "distinctive genius, which separates Ingres from his contemporaries who painted the same themes and who were inspired by the same historical styles." This is undoubtedly true. So why does Mr. Rosenblum never attempt to come to grips with the nature of this remote but very individual genius? He is, it seems, so obsessed by "the peculiar complexities and contradictions of Ingres's genius and historical position", so intrigued by the chance to unravel "the astounding diversity of his styles", that he has no time to think about Ingres in human terms or even to weigh up his achievements in painting on that plane of undisputed greatness where he takes his place beside David, Delacroix, Degas, and Picasso.

Caught up in the cleverness of his own display, Mr. Rosenblum fails to appreciate, for example, the subtlety of Ingres's attitude as a portraitist. Thus he writes several times of "the familiar psychological obliqueness of Ingres's portraiture" ignoring Ingres's self-denial - and it is an essential part of his strength and originality—in refusing to impose his own interpretation of character on the sitter. From his contorted prose and modernistic verbiage, it would appear that the clamorous style of writing and painting today has so conditioned Mr. Rosenblum's sensibilities that he cannot be touched by an uninvolved form of naturalism and would prefer Ingres to have been an interlering expressionist. But Ingres was content to make the sitter's personality speak for itself through the pose, the set of the features (and his subtly graduated range of looks is extraordinary), the clothes and the bearing, and he could achieve thereby such a distinctive characterization and presence that we would recognize any of them who entered the room. *Pace* Mr. Rosenblum, these sitters do not "float weightlessly" on the picture plane; they are earth-bound creatures whom Ingres has weighed down with a sense of corporeal reality which he was as expert as Holbein at evoking. And what does Mr. Rosenblum mean when he describes many of [illegible] having a "wall-eyed gaze" [illegible] variety of shape and the [illegible] of mood and expression which [illegible] could discover in eyes are [illegible] most haunting aspects of [illegible] traiture. Does Mr. Rosenblum see Madame Moitessier [illegible] Coudier as having a divergence or eyes of a different [illegible]

Perhaps the real drawback of *Jean-Auguste-Dominique Ingres* is that while the author greatly admires Ingres for his intellectual and delights in the sleight of [illegible] which enabled him to adapt his inconsistent style to suit a [illegible] subject, he shows no real empathy or affection for Ingres as a person, recorder of his fellow men. For reason, Mr. Rosenblum's [illegible] ries on the painting—in which gives only the minimum information about the sitter or the circumstances of the commission—are rather going and repetitive, in the case they largely boil down to [illegible] analytical demonstrations of [illegible] "preoccupations with a [illegible] pattern in a restricted space". [illegible] is not a book, therefore, in which reader will find many fresh and found ideas, nor will he find biographical information [illegible] help him to situate Ingres and to that social and artistic [illegible] which lives so vividly through works and to whose requirements had so frequently to adapt himself, contrary to his own inclinations.

In one case, Mr. Rosenblum has read so much, has gone [illegible] We now know—and Hans Naef published it—that the female [illegible] hitherto listed (as does Mr. Rosenblum, Plate 9) as Madame Devaucay was in fact Madame Duvaucay-Nittis, the mistress (and later wife) Baron Alquier, who was not in Rosenblum says a "French woman", but an erstwhile [illegible] turned Ambassador, who also ceeded Cardinal Fesch in Rome was ennobled by Napoleon.

The book is well illustrated forty-eight colour plates and 16 black-and-white.

Blown in colour

DEREK C. DAVIS and KEITH MIDDLEMAS: *Coloured Glass.* Photographs by Michael Plomer. 119pp. Barrie Group: Herbert Jenkins. £3 10s.

To most people today the word glass implies a colourless substance with an immense variety of practical uses which can be moulded, pressed, or manipulated by one means or another into all kinds of shapes, sometimes simple and functional, sometimes merely decorative. It is as well to be reminded from time time, as one is in this ambitious volume—ambitious, that is, from the point of view of the printer, for all the ninety-six pages of illustrations are in colour—that the very notion of clear glass was not only an impossibility for several thousand years but was not even regarded as particularly desirable. It was not until the late seventeenth century in England that a clear glass was evolved which gave the English industry a great advantage over its chief rival, Venice; but even so it is likely that this advantage was first obtained more because the English glass-of-lead (flint glass) was more durable than the fragile soda glass from the Continent than because of its other qualities. Nevertheless, though it was this discovery by George Ravenscroft which made the reputation of what had been until then a very modest manufacture of purely insular interest, there was still some demand for coloured glasses throughout the eighteenth century, and it is this aspect which is discussed in *Coloured Glass*.

The ordinary common greenish glass, not basically differing from that made in Roman times, was still used for ordinary objects like bottles, many of which bear dates, or initials impressed on applied seals on the shoulder; the kind of [illegible] But colour, like cheerfulness, [illegible] the less, kept breaking into the [illegible] sections of the trade, and, [illegible] nothing quite so splendid as [illegible] majestic baluster-stem goblets of [illegible] early years of the century were [illegible] duced, some very pretty tricks, [illegible] apart from engravings and [illegible] were later played upon the [illegible] latively good English metal—[illegible] twists in the stems of wine [illegible] for instance, and a wide range [illegible] blue and green glasses, decanters [illegible] jugs, as well as chemists' bottles.

A chapter is devoted to the remarkable Beilby family of Newcastle who were famous for their enamel decoration—though here the author's work in the book leaves something to be desired, for two glasses described as painted by the Beilbys in white enamel (their normal procedure) turn out on the page as painted a beautiful pink. And due honour is paid to Michael Edkins, who was equally at home as coach painter, scene painter, delft ware painter and painter on the opaque white glass (which some of us know familiarly as "milk and water glass") which was intended deliberately to imitate and compete with porcelain. After a brief account of the opaque white vitreous enamel portraits by James Tassie and others, Pellatt, the authors make a praiseworthy attempt to hack their way through the vast jungle of coloured glass manufacture of the last half of the nineteenth century. With commendable fortitude they provide the reader with numerous, quite singular horrors as well as a few pieces of a more cherished type; among the former might of place can be given to a blue night or "Fairy" lamp formed as the head and shoulders of an exceedingly ill-tempered Queen Victoria.

The book deals with English coloured glass only. A companion volume on the vast range of coloured [illegible] countries [illegible]

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Whose nightmare?

[illegible] LEROUX: *One for the Devil.* Translated by Charles [illegible]. 189pp. W. H. Allen.

[illegible] STERN: *Stop Half Way and Look at the View.* 233pp. [illegible] Joseph. 30s.

[illegible] THESEN: *The Castle of Giants.* 165pp. Hutchinson. [illegible]

One for the Devil is the second novel in a trilogy by the Afrikaans writer [illegible] Leroux. *Seven Days at the Silbersteins*, which appeared last year, introduced the trilogy's setting—the [illegible] wine farm of Welgevonden in the Cape, owned by the Silberstein [illegible]. Welgevonden, a place of [illegible] of inverted realities, is [illegible] intended to symbolize contemporary South Africa.

Seven Days at the Silbersteins, [illegible] the familiar tricks and proper[illegible] of black comedy, the author presents a nightmare picture of South [illegible] as society, malevolently and [illegible] family knocking such things as [illegible] Afrikaner outlook, artistic [illegible] intellectual pedantry and preten[illegible] and what he plainly sees as the [illegible] of liberalism with its aim of [illegible] amorphous integration of the [illegible]. Struggling to express itself [illegible] though it issues largely in un[illegible]ility—is the author's concern [illegible] the meaning of good and evil in [illegible] modern world.

One for the Devil is in essence a [illegible] performance; there is the [illegible] malicious castigation of types [illegible] attitudes the author abhors, and [illegible] similar portentous concern with "metaphysical" meanings. Its underlying theme, in the words of the dust-jacket, is "man's continuing need for a sacrificial scapegoat to appease the devil within". The theme centres on the murder of a young girl on the estate. At her funeral are a number of "respectable" men who enjoyed her favours (like her mother, who died giving birth to her, she was a whore), and the atmosphere is charged with guilty remembrance. Burdened with guilt and suspicion, the respectable community of Welgevonden must find its scapegoat, and the finger inexorably turns towards Adam Silberstein, a mentally deficient, gigantic youth of eighteen. He gets stoned to death in a collective orgy of expiation.

Mr. Leroux is a writer of considerable talent, and he does the black comedy stuff as well as anyone. (He is, by the way, very well served by his translator, Charles Eglington.) But second time round it palls horribly. Typical of the book's questionable humour is the creation of Detective-Sergeant Demosthenes H. de Goede, who carries out the investigation into the murder. The persistently repeated joke about him (Demosthenes and all) is that "he was utterly incapable of formulating a single sentence. 'Pittttt . . .' he stammered. 'Brrr . . . Pssssst . . .' Then this, about the female mission doctor working in the local African quarter: "Her skin was dull, her eyes soft and her figure masculine. Her predecessor had been devoured by Shemane Babete, B.A., LL.B." So much for mission doctors and educated Africans.

It would be comforting to invoke the novels by two compatriots of Mr. Leroux, as positive examples for him to follow: Rhona Stern's *Stop Half Way and Look at the View* and *The Castle of Giants* by Hjalmar Thesen. Compared with *One for the Devil*, these novels are radiant with decent human sentiment and concern. The trouble is that both authors fall far below Mr. Leroux in talent.

Stop Half Way and Look at the View, about a middle-aged married woman struggling with the terrors of her time of life, moves through the territory already charted with comprehensive accuracy by Nadine Gordimer—white bourgeois Johannesburg: *The Castle of Giants*, in archetypal-poetic style, romanticizes about the encounter between European and aboriginal Hottentots, in seventeenth-century southern Africa. What the two authors have in common is a remorseless concern with the vividly metaphorical: from Rhona Stern:

> The chatter that stemmed from the bunched nodding heads . . . was condensed to flood down again in a genial rain of sound. A waving poinsettia, blonde woman scarlet slack-suit, took root . . . A poplar of a man and two sprouting shoots of boys . . . two girls in mauve, twined convolvulus . . .

They also share, at the big moments, this kind of hushed sentimentality (from *The Castle of Giants*):

> Below them in the valley a bush francolin called. Eland framed the words carefully, "I shall tell them we found no gold." He paused and Harib nodded slowly. "Shall I tell them we found nothing?" Harib turned his head and looked at Eland. "It is good", he said. "That is good, tell them we found nothing."

Hollywood gallopings

[illegible] N. BEHRMAN: *The Burning-Glass.* 408pp. Hamish Hamilton. [illegible]

[illegible] is as social history that *The Burning-Glass* can lay claim to what value [illegible]. It is a rambling period-piece. [illegible]uropean kitsch-culture in the late [illegible]0s, and the lush, neurotically self-[illegible]ssuring, émigré-flooded Hollywood [illegible] of the same era are both acutely [illegible]alled. Fictional and real-life [illegible]haracters (Freud, Irving Thalberg, [illegible]an Druten) mingle, and this is as much of a mistake here as it usually [illegible]

[illegible] any novel as disorganized as this [illegible] be said to have a central figure, it is Grant, the gifted, youngish Jewish playwright who has graduated to the showbiz fleshpots from outback Xenia, Ohio. Grant's numerous, all ineptly conducted love-affairs—he "wants to be Lord Byron"—are described in excessive detail. Mr. Behrman insists on his hero's brilliance and success, but at the same time makes him act—and talk—like a booby. "Grant felt like demolishing him with a riposte but the riposte failed to materialize." That is how it always is with Grant and his ripostes.

Sometimes the writing bites. Lewe, a sympathetic, well-realized character, with his Jewish agility of mind and his gift for interesting himself without inquisitiveness in the lives of others, is described as "a molecule of vicariousness". But sometimes Mr. Behrman seems to be trying too hard. How do you greet somebody with "cool warmth", and how helpful is it to describe Hollywood writers as "stippled in ambivalence"?

Over the excited huddle of incidents—suicides and estrangements, sexual gallopings to and fro—floats the spectre of Hitler in his Berchtesgaden vulture's nest (do vultures build nests?), watching the strivings of people of Jewish race to escape from the engulfing horrors of Nazism.

Dated laughter

[illegible]NGO BETI: *King Lazarus.* 191pp. [illegible] Muller. 25s.

Mongo Beti was born in a Bantu [illegible] in the French Cameroons, educated at the local lycée and later studied in the arts faculties of Aix-en-Provence and the Sorbonne. *King Lazarus* was first published in Paris as *Le Roi Miraculé* in 1958 and in 1960 in this anonymous English translation. It is a satire on French colonial administration, civil and religious, in a Bantu community in 1938; and since its topicality is obsolete, it has presumably been republished in the belief that the nature of its satire is universal.

The polygamous chief of the Essazam tribe is on the threshold of death. In spite of, or because of, his 23 wives and his prodigious intake of palm-wine, he is a pillar of the French Civil Establishment, and a boon in the flesh of the Reverend Father Le Guen, the local Roman Catholic missionary. After more than a week of illness, in the course of which he is baptised by his antique aunt and given Extreme Unction by Le Guen, this gross old pagan recovers, or, as he himself claims, comes back to life.

This miraculous recovery precipitates disaster. Now a Christian, and given the baptismal name of Lazarus, he must abandon polygamy and take one wife in Christian matrimony. Which he chooses the youngest and prettiest and orders the other twenty-three back to their villages, their relatives converge on Essazam to protest tribal custom. On their heels come the French colonial authorities, the Negro doctor who is ambitious to represent Essazam in the legislature, Lequeux the Chief Regional Administrator, and his assistant from the Antilles.

For them all except Le Guen the obvious solution is peace at any price. What could be more civilized than that the twenty-two ex-wives should continue to live in Essazam and that King Lazarus having been conspicuously converted should be allowed inconspicuously to relapse into paganism? Lequeux offers the missionary a free run of the women and children, so long as he leaves the old men alone. The Reverend Father, anticipating a mass-conversion, following the raising of King Lazarus, stands his ground, until that ground is removed from under his feet, by his transfer to another post.

King Lazarus is a blend of French wit with African laughter. But it hardly achieves the universality necessary for it to stand on its own after the end of the colonial situation on which it was a comment.

Nun's tale

NANCY E. KLINE: *The Faithful.* 138pp. Peter Owen. 32s.

A first sexual adventure in France has so disconcerted young Hildie Appel that she takes a friend's advice and visits a convent to sample an alternative way of life. She's a gauche American college girl, eager to live and to learn, when she blunders into the life of an elderly French nun who is suffering a serious crisis of faith. The novel is neatly constructed, with protagonists almost too well matched. Simple peasant wisdom confronts a greedy and superficial desire for knowledge, age envies youth, a life of prayer is compared to a life which demands variety and action. Both women are at turning points, and each is offered choices or diverted from them. Besides enlightenment and pleasure, each expects to appropriate something of the other's way of life, and both retreat, horrified and hurt by the experience. Silly, clumsy Hildie has learnt at least not to snatch what she wants from other people and hope to escape intact. The terms she had laid down for their contract were that she would do the living for them both, the nun could do the praying. The nun regards this as a dangerous division of labour, with no relevance to her sense of herself and her duties, and by recognizing this is able to return, consoled, to her devotions. The novel is precise in its intentions and it does work up to some feeling of drama and conflict, but its need to be tidy involves a good deal of caricature and over-simplifi-

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Moi and après-moi?

AIDAN CRAWLEY: *De Gaulle.* 509pp. Collins. £3.
P. ROUANET: *Pompidou.* 315pp. Paris: Grasset. 24fr.

Mr. Crawley's book has appeared immediately after April 27, and General de Gaulle's resignation. This is most unfortunate for him. It means that what was doubtless intended to be a straightforward, unpretentious biography is now being scrutinized as if it were a carefully pondered judgment on a concluded career. And in fact, Mr. Crawley does not inspire confidence as an expert on French affairs. His errors of detail are annoying: President Coty was not related to the perfume family, Mendès-France was not Prime Minister at the beginning of 1956, there is a confusion between the referendum and the elections of 1962, de Gaulle did not threaten article 16 of the constitution when he spoke on May 30, 1968, &c. His adaptations from the French are unfortunate. The often quoted phrase from a letter written by de Gaulle in 1928, "dans quelques années, on s'accrochera à mes basques pour sauver la patrie" is rendered as "in a few years they will turn to my Basques to save the country", which is meaningless. Often, it seems that the author has picked up something that he does not clearly understand, or which ought to be elucidated. Thus, in a reference to the General's entourage, he talks about Morazé, "one of the ablest of his political advisers"; and in a reference to the General's high-handedness he talks about M. Pinay's indignation at only learning "from the local papers that Guinea had been granted independence". Charles Morazé is a well-known historian and it would be interesting to hear about his political influence over de Gaulle: Guinea became independent automatically, after having voted No in the 1958 referendum.

These shortcomings apart, there remains much to criticize. There is no need for Mr. Crawley to tell us that when Reynaud summoned de Gaulle to Paris in 1940, de Gaulle took his train at Metz "in a state of considerable excitement", or that in 1958 de Gaulle was first of all "in a state of almost unbearable suspense" but later felt "a glow of warmth and pride". Such author-inspired dramatics are unnecessary and may well be untrue. They do not succeed in making de Gaulle come alive. And while many will read this book with enjoyment, they are not likely to understand the General any better, to see why he succeeded and why he failed. Most of the longstanding British prejudices are here given an airing, and acquire a sharper edge by the author's sense of fair play which causes him to reject some of the grosser anti-Gaullist legends.

It is difficult to compare Mr. Crawley's book to that written by M. Rouanet on M. Pompidou, which is mainly based on extracts from speeches, interviews and conversations. M. Rouanet has what Mr. Crawley lacks: a detailed knowledge of French politics and an enthusiasm for all the speculations and ramifications of this great game. But both writers have succeeded in writing books which fit well into the present situation: Mr. Crawley has created an appropriately morose atmosphere and M. Rouanet has estimated that Pompidou's best chance of becoming head of state is if de Gaulle's tenure of office is suddenly interrupted. And both writers emphasize the personal side of their subjects. With Pompidou, we are told, success has come easily and naturally. He is able and self-confident; he can instill order and common sense where there is confusion; he is patient and discreet; he can move with equal assurance in a series of different worlds: education, politics, banking, literature and so on (and is there any other statesman who quotes Jacques Dutronc in the Chamber and about whom the satirists say that he will give a ministerial post to Alain Delon ?). But if you ask after his ideas and his principles, then there are none. He is a masterly tactician, telling his colleagues to drop all mention of Lecanuet's name, not to attack the Popular Front, to emphasize that Mitterand is an adventurer; he is a negotiator; but he is not a man of doctrine, he is not *conceptionniste*, and as a Presidential candidate, M. Rouanet sees him going before the electors in American style, not weighed down by any coherent body of principles.

It could be that M. Rouanet is correct in this assessment. It is difficult to believe that Mr. Crawley's portrait of the General as a man whose political action is always explained in terms of personal motives, though in this case it is true, jealousy, conceit that are also traits, can be accepted. All de Gaulle preached a certain set of ideas, and much of his energy and his effort was put into the realization of this doctrine. Just as politics repeated themselves for M. Rouanet has a fascinating analysis of the events of 1968, so for them to Gaullist tactics in 1968 the tone of the Algiers rebellion actions fit in to the constant vocation of a few fundamental principles the idea of the nation-state, the need for a strong state; the necessity affirming the importance of independence of France; the idea to create the unity of the French people; the hope of finding a middle way between capitalism and socialism. How does Pompidou relate to these ideas? The answer would seem to be that he accepts some of them, such as that concerning a strong state or the need for France to find her dignity, but that he does not do so with the same passionate conviction as does a Gaullist like Debré. Pompidou can be practical and obstinate. He made himself important, and M. Rouanet shows that Mr. Crawley's suggestion that Pompidou was a mere disciple, regarding the voice of his master, is far from adequate as a description of his role between 1962 and the events of May. But Pompidou was always the realist in practical terms; he had no vision of any fundamental change in the state as the General was supposedly meditating from 1967 onwards, a vision which would have involved a clash with the Prime Minister. And if all this is true, then we may be seeing the end of Gaullism. M. Rouanet's comparison between Pompidou and Queuille is most interesting. And if we are to have Queuille again, then who is Daniel?

Aligning up

JOHN LAMBERT: *Britain in a Federal Europe.* 208pp. Chatto and Windus. 30s.

Books on the Common Market published in Britain generally fall within three groupings: there are those that strongly advocate Britain's admission to the European Economic Community; there are those that aim at stopping what the authors, and the pressure-groups behind the authors, consider would be an appalling catastrophe for Britain; and there are a few books which aim at stating facts and trace, without bias, the development of the European concept; these last generally leave it to the reader to form his own opinion. John Lambert's *Britain in a Federal Europe* does not fall neatly into any of these categories. Although he is a real European and is very keen to see an enlarged community, his book also achieves certain other essential objectives.

Most of the press publicity in recent years has given the British people a distorted view of what accepting the Treaty of Rome would mean. From the press coverage it would be possible to believe that the Common Market was but another form of Customs Union which included industrial and agricultural goods and had certain political overtones. It is doubtful whether one person in a hundred could say what is the essential difference between E.E.C. and Efta. This is something of a tragedy when it is remembered that millions of words have been written and spoken on this subject. The public have been bombarded with statistics to show how easy it would be to sell cars, candlesticks and pink plastic toast racks in this large tariff-free area if only Britain could join the E.E.C.

If Britain ever signs the Treaty of Rome we shall be committed to achieving three major objectives. The first is probably fully understood by the majority of the population: goods will pass over national boundaries of member countries without attracting tariffs. Secondly, capital will eventually be able to pass over national boundaries without difficulty. (Hurrah for the end of the restricted foreign travel allowance but Britain is breaking the rules of Gatt on this anyway!) Most important of all, citizens of member countries will be able to travel to any other country in membership and live and work there just as easily as a Londoner can go to Hereford to work. Is Britain ready for this? In 1966 more than 260,619 people moved from one member country to another —over 316,357 of them were Italian. Last year Britain quickly got a Bill through Parliament to restrict Commonwealth Asians coming into the country. When the Treaty of Rome is signed no national parliament could, for any length of time, restrict population movement. One of the questions which should have been posed was, "What happens if both Britain and Kenya sign the Treaty of Rome as full members of the E.E.C.?"

Britain in a Federal Europe goes a long way to helping the reader understand what being European means. John Lambert well describes European civil servants and how decisions are taken—and many decisions have to be taken if Europe is to allow greater mobility of labour. To take but two examples. Most countries of Europe have social security schemes costing more to the worker and employer than the system operating in Britain. The benefits received from these payments vary from country to country. All will have to be aligned if real mobility is to be achieved, so that payments made and benefits received will be similar in Amsterdam, Frankfurt, Lyon, Antwerp and Turin. The second example of work going on behind the scenes is the alignment of qualifications for the professions. It is no good an architect, doctor, lawyer or accountant moving from one member country to another if his qualifications are not acceptable in all member countries. If Britain joins she in turn will have to align qualifications, and it would be a difficult European decision to align the M.A. degree of the Universities of Glasgow, London and Oxford with their European counterparts.

Britain in a Federal Europe is divided into three parts. The first is by John Lambert the idealist, and describes the great days of progress in the E.E.C. Much was achieved in the first nine or ten years and he describes it well. The second part is written by a sad John Lambert and tells of the doldrums of E.E.C. brought about by the French attitude, which is summed up by the title "Monnet v. de Gaulle. Federalism v. Nationalism." The third part has the disadvantage of being written in 1967 while Britain's application was being considered by the Community but before the French veto. In it Mr. Lambert argues the case for a united Europe which includes Britain, but it would have been happier if he could have looked at the Treaty of Rome in historical perspective.

The E.E.C. will eventually start making some progress again but it is to be hoped that some new thinking will bring about progress towards a *new* treaty, greater than that of Rome, which would incorporate the good of the earlier treaty. When the Rome Treaty was signed, Europe was very different politically, socially and economically to what it is today. The new treaty, of Chipping Sodbury or Leningrad, should reflect this change. The new situation will then need writers of the calibre of John Lambert to help the public understand its

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Not at all inevitable

...EY MARCUS: *The Maiden Voyage.* 319pp. Allen and ...win. £2 10s.

...ght be thought that after Walter ...*A Night to Remember* it was ...ible to retell the story of the ...disaster from any fresh angle. ...Geoffrey Marcus, as a maritime ...rian, brings to the narrative an ...ional discipline which clarifies, as ...before, the combination of ...s which led first to the collision ...then to the unnecessary loss of ...ajority of the passengers and ...Though he considers that the ...uth of the disaster is not yet ..., nor ever likely to be, since the ...ican inquiry was incompetent ...the British exculpatory, he can ...ly claim to have laid bare, partly ...private information and partly ...shrewd assessment of evidence, ...of the truth than has been re...ed before.

...at were the main reasons for ...collision?

...st, after leaving Queenstown, ...lookouts, in spite of repeated re..., were not provided with the ...oculars which would have enabled ...to see the iceberg in time.

...condly, in accordance with gene...mail-boat practice, the Titanic ...the northern course, even ...gh in April this was hazardous ...bergs and floating ice.

...rdly, an entirely unnecessary ...t was made to establish a pas... record, the Titanic making full ...d of 22½ knots through seas ...n to be berg-frought.

...rthly, the radio-operators were ...by transmitting passengers' mes... that some ice warnings were ...e delivered to the bridge, and the ...ster of the Californian, which ...d have to in an icefield ten miles ...r, was told to shut up when he ...d to transmit an ice-report.

...ifthly, no precautions were taken ...view of the danger, neither the ...ning of extra look-outs nor the ...uction of speed.

...Why was there such loss of life, ...owing the collision?

The Titanic was considered unsinkable. Though the berg ripped open 300 feet of the liner's 800-foot length, she would have remained afloat if her watertight compartments had been in fact watertight. But the bulkheads extended only to E deck (the construction of truly watertight compartments would not have cost much more, but would have cut down passenger accommodation).

The Californian was lying sufficiently close to have been able to take off the full complement before the Titanic sank. But the radio operator went to bed and when the master, Captain Lord, was informed of a neighbouring passenger liner firing distress signals, he made no effort to go up on the bridge and see what was happening, or even to wake up the wireless officer.

In either case he would have been committed to what he might regard as a most hazardous line of action—that is, a rush through the icefield in the darkness to the help of the distant ship.

Captain Lord may have been guilty of cowardice, a fear of endangering his company's ship, or both. There is also a possibility, not considered even by Mr. Marcus, that he was drunk.

When the Titanic struck, such was the myth of her unsinkability that it was an hour before any boats were manned. There had been no lifeboat practice. Indeed, if there had been (though Mr. Marcus does not point this out), it would have been manifest that the Titanic, though conforming to the Board of Trade regulations, had a lifeboat capacity totally inadequate for passengers and crew. The panic would consequently have been even greater than it was.

The male passengers in the first class behaved with self-sacrificing dignity, apart from a few notable exceptions, such as Sir Cosmo Duff-Gordon, who not only got away with his wife but when the Titanic sank offered the crew in his undermanned boat five pounds each towards a new outfit, rather than encourage them to save drowning survivors who were shouting in the ice-cold sea, and Mr. J. Bruce Ismay, chairman of The White Star Line, who saw no impropriety in abandoning the ship for whose disaster his ambition for a record passage was in some measure responsible.

Some of the passengers in the second and third classes were given little choice between bravery and cowardice because they were unable to reach the boat decks at all. In the British inquiry, which was set up under Lord Mersey in order to whitewash the Board of Trade, the White Star Line, Mr. Ismay, Captain E. J. Smith and the officers and crew, it was Mr. Harbinson, counsel for the third class passengers, who struck the most discordant note.

"I desire to submit that this calamitous accident, this disaster, was not the outcome of an inevitable accident. By 'inevitable accident', my Lord, I mean an accident which could not possibly have been prevented by the exercise of ordinary care, caution or skill. . . ."

Such an argument carried little weight with Lord Mersey, whose dual function was to assure the world that the disaster was nobody's fault and to ensure that it did not happen again. "What was a mistake in the case of the Titanic", he ruled, "would, without doubt be negligence in any similar case in the future."

Mr. Marcus, having considered all the contributory causes (including the usage obtaining in all Atlantic mail boats at that time), concludes:

When all is said and done, the root cause of the great tragedy was simply bad seamanship. It has been argued by Conrad and others that the want of proper and seamanlike care on the part of those responsible for the navigation of the Titanic may justly be attributed to the demand for rapid and luxurious travel and the readiness of the principal shipping companies to satisfy that demand. But all this in no way invalidates the former conclusion. Bad seamanship remains bad seamanship, whatever the motivating cause.

Pieces of eight

...ROLAND MORRIS: *Island Treasure.* ...320pp. Hutchinson. £2 2s.

...H.M.S. Association, a three-decker ...h rate, sank in the Scillies on ...October 22, 1707. She was the flag... of Sir Cloudesley Shovell, Com...nder in Chief of recent British ...erations against Toulon and hero ...the great victory against the com...ned French and Spanish squadrons ...Vigo Bay five years previously.

...Sir Cloudesley's body was found on ...beach with the rings missing from ...fingers. A few years later a local ...man confessed on her deathbed ...at she had choked the dying ...ital to death in order to rob him. ...ish him died nearly two thousand ...s, from the Association and the ...r warships that ran on to the ...lies with her. Perhaps some were ...dered for their valuables by the ...abitants; most simply drowned.

...Other ugly rumours abounded: ...e being that the master of the Asso...tion and Sir Cloudesley had been ...mank. This was patent nonsense. ...e rumour arose from a naviga...nal conference among the masters ...the fleet, called by Sir Cloudesley ...e night before the wreck.

In 1713 two protégés of Sir Isaac ...ewton, William Whiston and ...omfrey Ditton, pointed out the ...al reason for the disaster: the navi...tors had no reliable way of getting ...e longitude. As a result of Whiston ...d Ditton's campaign, the Board of ...ngitude was established. With ...adley and Harrison, what E. R. G. ...aylor has termed the "pre-scientific ...e of navigation" was brought to ...a close.

In 1965 and 1966 the Naval Air ...Command Subaqua Club, using in...shore minesweepers manned by ...nteers of the Reserve and former ...N. people on their annual holi..., searched unsuccessfully for the ...wreck of the Association, which had ...undoubtedly carried a good deal of ...treasure. At about the same time a ...retired salvage diver from Penzance, ...Mr. Roland Morris, obtained a sal...vage contract from the Ministry of Defence for the Association and several other wrecks. A well-known collector of nautical relics, he had his own ideas about the probable location of the wreck.

The divers discovered the remains of a wreck which they believed to be that of the Association on July 4, 1967. A few days later their leave expired and they had to go. Mr. Morris and his team moved in and salvaged three bronze cannon, using explosives to free the guns from the rocks and concreted iron cannon that held them. There was an outcry from the National Maritime Museum and the Committee for Nautical Archaeology of the Institute of Archaeology. Mr. Morris and his men were forbidden the use of explosives by the Ministry of Defence on threat of cancellation of the contract.

Then Mr. Morris's divers found a huge cache of coins—pieces of eight, James II silver crowns, and golden guineas. The Gilstone Ledge, where the Association sank, rapidly became a rendezvous for competing groups of treasure-hunters, some authorized, some not. Two of the would-be treasure-hunters' ships sank, fortunately without loss of life. And meanwhile the finds languished in a boat shed, with no facilities for preservation, under the jurisdiction of the Receiver of Wrecks for the Scilly Isles. Newspapers around the world carried wild stories about the treasure of the Scillies, mostly untrue.

Lieutenant Roy Graham, one of the naval divers who worked on the site, gave a lecture on December 6, 1968, in which he said that the work on the Association had been either a landmark in underwater archaeology in Britain or, alternatively, a horrible example. Possibly the Association would be a necessary sacrifice.

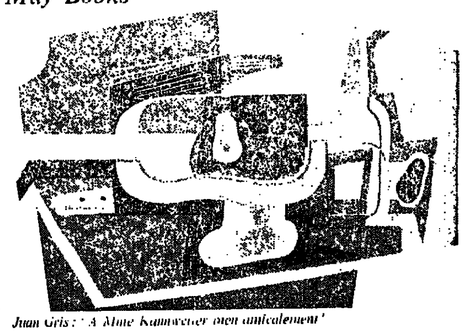
Now Roland Morris has given us his own account of the Association salvage project: *Island Treasure* is well illustrated with his own photographs and drawings of the wreck site, and makes fascinating reading. Though not a professional naval historian, Mr. Morris has done his homework both on the wreck of Sir Cloudesley's fleet and on other relevant wrecks in the Scillies. As a seaman and salvager, Mr. Morris obviously knows what he is about. His defence of his working methods is sensible and eloquent.

Like the first great scandal of the loss of the Association, the subsequent unseemly rediscovery of the wreck makes it clear that something is amiss. At present anybody, treasure hunter or not, archaeologist or dynamiter, can obtain title to any naval wreck in the United Kingdom simply by applying to the Director of Contracts (Bath) and the Naval Law Division at Whitehall.

The possible loss of artifacts from any wreck of post-1650 date is probably not a national disaster, but what of earlier wrecks? Ancient shipwrecks are protected by the archaeological laws of most Mediterranean countries as well as in most of Scandinavia. A recent salvage scandal in Finland, for example, involved five iron guns which had probably been jettisoned from the Russian ship of the line Riga in 1713. The quarrel was partially resolved when the illegal salvagers were heavily fined by the Finnish government.

Mr. Morris states that he was and is motivated by the same historical interest that is claimed by all the other legal participants in the Association salvage affair. As a professional, he has no illusions of vast profits awaiting him at the Gilstone ledge. It seems a great pity that the ingenuity and enterprise exhibited by Mr. Morris and his divers, as well as by many of his competitors, cannot be harnessed for the benefit of nautical archaeology in this country. If the spectacular loss of H.M.S. Association played an important part in bringing the pre-scientific age of navigation to a close, perhaps the lessons learnt at her rediscovery will have the same effect in bringing to an end the scandalous pre-scientific age of nautical archaeology in Britain.

THAMES AND HUDSON
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Bantu and Boer

MONICA WILSON and LEONARD THOMPSON (Editors): *The Oxford History of South Africa.* Volume I: South Africa to 1870. 502pp. Clarendon Press: Oxford University Press. £3 15s.

An unusually daring professor in another field once said there is no history of Africa, only the history of Europeans in Africa. For him there was nothing of real historical significance in the "meaningless fermentation" of passive, barbarous peoples, everything in the breakthrough of active societies in the van of civilization. Whether or not Hugh Trevor-Roper's opinion deserved the contumely heaped upon it, almost all comprehensive South African histories hitherto have been written on the assumption that he was right. At last the editors of the new *Oxford History of South Africa* contrive something less tendentious, more fashionable. Wrenching the narcissistic gaze from the European navel, they swing the focus deliberately from the white colonist to the multi-racial interplay that created the stratified society of today. The new look will startle some. It is rather a shock, for example, that it was the Bantu and Hottentot, not the white man, who made the South African past up to 1870, that the *trekboer* only managed to survive by becoming more African than European. Thereby the authors succeeded in doing for the sub-continent for the first time what has already been done for the tropical regions; they have put the African back into African history.

A third of this first volume is given over without apology to the tribal fermentation of pre-colonial ages, meaningless or not, and hence to the archaeologist and anthropologist. In R. R. Inskeep's chapter on prehistory, Stone and Iron ages unfold at petty pace. Quite properly, for lack of evidence, he skirts round the questions that excite popular imagination about an African birthplace for earliest man and the Bantu cradle of origin in the Congo or North-East Africa. Bantu-speakers, he concludes, penetrating down the east side of the sub-continent bringing the Iron age with them, reached the Transkei certainly by the sixteenth century and probably by the eleventh.

Experts at peering into the misty recesses of time whence industrial man eventually stalked, a giant out of the pygmies, will also be fascinated with Professor Monica Wilson's exact exposition of complexities in the historical sociology and interaction of Khoikhoi, San, Nguni, Sotho, Venda and Tsonga peoples. Amateurs on the other hand avid for action unleashed within decades rather than nurtured in aeons, may understand what Professor Trevor-Roper meant and sympathize. A sense of gradual grandeur, of inconclusive process, nevertheless seeps little by little through her three chapters. Here is discerned the endless generations of tribes and culture groups, infinitely various in social organization and economic technique, proliferating gradually over the face of the land—moving restlessly, mingling, splitting, reproducing like amoebae.

The social groups seem tiny, insignificant; yet nothing could have been tougher, more tightly knit, as an organization for colonization, defence and survival. Nothing seems to alter or happen from age to age, as if circumstance had shut up shop and men had lost the technological key. Yet, as Professor Wilson shows, Bushman, Hottentot and Bantu innovated and adapted incessantly, heroically. If they did not, they went under. Groups are evident making the hazardous leap from stone to iron, when game for the pot dwindled, from hunting to keeping cattle or sheep, when pest or raider carried off the cattle, to agriculture, and when Nemesis struck, falling back into the extreme degradation—cannibalism.

Bantu Africa was no garden of Eden. In reality the state of nature was more as Hobbes imagined it than Rousseau. Nor was it innocent of advances in war in its perpetual, internecine struggles for land, water, cattle and women. Nguni military genius at the end of the eighteenth century replaced throwing assegai with stabbing spear, headlong horde with disciplined phalanx, and spread terror from the Cape to Lake Tanganyika. Thirty years later the southern Sotho adopted the horse and gun and not infrequently thereafter defeated white forces at their own game. And out of tribalism from time to time, moved by some awful demographic or psychological compulsion, Bantu Napoleons and black Bismarcks showed themselves capable of hammering tribes into powerful empires whose rise and fall shattered tranquillity over vast regions.

The account of all this is scholarly and up to date; but, like all history based on non-documentary sources, it tells us much of what happened but little about why. For all the anthropological chronicler's stock-in-trade of endlessly refined speculation over bits of tribal legend and cultural affinity, the sequence of cause and effect eludes him. This is inevitable for two reasons. Oral tradition, like the life of tribal communities which it reflects, is inspired by the idea of the supernatural ancestral shades as arbiters of events. It cannot be expected to preserve evidence of historical cause whose existence was hardly recognized. Secondly, the tribal groups of today whose myths the anthropologist collects rarely correspond at all closely to the groupings of the past whose behaviour has to be explained. It is nevertheless frustrating to have no clue whatsoever why, after long periods of tribal life, some Bantu carved out nation states while others remained in organizations of tiny scale.

In 1652 Van Riebeeck founded at the Cape a "Tavern of the Seas", a refreshment station for Dutch ships passing to and fro in the Asian trade. A century later, out of its voracious appetites for meat, brandy, coloured labour and women, the taverners had spawned the *trekboer* who conquered a subcontinent. In the remaining five chapters, covering this unexpected and unwelcome reflex of Europe's oceanic commerce up to 1870, the Oxford history takes another cheerful swipe at the white Whig interpretation that has held the field up to now. The Boer is no longer permitted to hold the centre of the stage, and the Bantu is admitted to an equal part. And the authors insist upon the interplay of Bantu with Boer in colonizing and founding states in the land.

Indeed, they take a saucy delight in strewing the approximation of colonist to Kaffir and Hottentot that resulted. As Professor Wilson observes characteristically, the white frontiersman "adopted a life much closer to that of the Khoikhoi pastoralists than to that of seventeenth-century Europe whence his forebears came". He was distinguished from them only by his tenuous links with the outside world on which he depended for his arms, Christianity, literacy and sense of ethnic solidarity. For the rest he hunted, traded, herded, fought and plundered for land, water, cattle and labour in kinship groups in the same fashion and in the same competition as his brown and yellow-skinned rivals.

During the first 150 years he frequently cohabited with their women. But from the end of the eighteenth century the old distinction between Christian and non-Christian was replaced by the colour bar, much as it is today. Attitudes had narrowed under the strain from the comparative liberality of Europe to the inward-looking exclusiveness of tribal mentality. It is mistaken to assume that language, social organization, and economic technique are correlated with physical type when identifying Bantu groups. It is equally fallacious when it is a question of deciding who is "European" and who is not. The *trekboer* by this time had ceased to be a European—even a seventeenth-century one. Having assimilated a great deal of African culture, but adding the horse, the wagon, the lager and the gun, he had simply become the least vulnerable, the most efficient of the Bantu tribes.

There is a sense in which it is true that the settlers fanning out of the Cape beach-head merely threw an extra set of powerful white tribes into the melée of Bantu groups raiding, migrating and state-making to the interior. That in fact is exactly what it looked like at the time, however disturbing the change of viewpoint from that of the origins of present-day white South Africa may be. Accordingly half the coverage of the years from 1778 to 1870 in this volume is allotted to Bantu movements; and the irruptions of the Boers are interspersed episodically among them. For example, Professor Wilson's moving article on the prolonged crunch on the Cape Eastern frontier after 1778 takes as much account of Xhosa resistance and reaction as it does of white advance. In the end they were overtaken by the Eumenides. From "military defeat, loss of land, growing pressure of population and penetration by Christian churches and schools" the Xhosa three times sacrificed all their cattle and grain to their ancestors to make certain that they would fill the white man's guns with water and send a great wind to drive him into the sea, and fell upon the Colony in thousands. All they made certain of was death and starvation for themselves and labour supplies for the settler.

Leonard Thompson's graceful writings on the interplay in Zululand, Natal and the High Veld similarly give a fresh look to the Great Trek, the nationalization of the southern Bantu, the *Difaqane* and founding of the Afrikaner republics. For the first time all these dramatic events have been related in masterly symbiosis. Three distinct but overlapping processes exploded in South Africa in the first half of the nineteenth century. "In the first phase", he writes, "the African [tribal] system which had existed for several centuries was revolutionized from within. Some of the chiefdoms developed into powerful kingdoms by absorbing other chiefdoms, and large areas were partially depopulated". Defeated and dispossessed fragments fled in widespreading migrations, compelled to attack their neighbours in order to survive and forcing them to do the same in the tragic *Difaqane*.

These processes did not have time to work themselves out before the Afrikaner Voortrekkers joined the conflict. They then defeated the two most powerful African kingdoms, the Ndebele (or Matabele) and the Zulu by 1840, and carved out states for themselves alongside the Bantu kingdoms. So at last in this conception, the great Bantu nation-makers – Chaka, Moshesh, Mzilikazi, Dingaan – are dignified with the prominent treatment once exclusively reserved for Retief, Pretorius and Potgeiter, the *trek* heroes of the Afrikaner Volk. Denied a separate chapter, the Great Trek (in which, we learn, 8,000 Hottentots also took part) takes its place as one of several critical episodes in the tumultuous Bantu migrations of the time, and the founding of the modern Bantu nations takes equal place alongside the founding of the white states.

The new Oxford volume makes a comprehensive reappraisal of South African history that was long overdue. Its authors have proved that Clio is not always on the side of the winners. Will they be able to maintain their suggestion of equal racial contributions in the next volume, covering a period when the Bantu had to grapple, not with a few "white tribesmen" but with the European industrial juggernaut? Or will more concessions to "Roperism" have to be made?

Ceylon is the only country in the world where there has been a powerful Trotskyist party, which gives particular interest to George Jan Lerski's *Origins of Trotskyism in Ceylon* (288pp. Stanford: Hoover Institution $7.50. Paperback, $2.85). The author spent two years at the University of Ceylon, and his book is a documentary history of the Lanka Sama Samaja Party (Ceylon Equality Party) from 1935 to 1942, based largely on primary sources. Professor Lerski is well versed in Trotskyist theory, and his detailed narrative brings out the remarkable process by which a left-wing party formed in 1935 by Marxists (mostly from L.S.E.) rapidly became socialist in 1937 and then Trotskyist in 1939 and was proscribed by the British authorities as a powerful and dangerous movement. Perhaps a second volume will go on to describe the party's revival after the Second World War down to the split of 1965.

DEUTSCHE KLASSIKER-AUSGABEN

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The idea of the University Press

R. W. DAVID ON A TRUISM NOT TO BE APPLIED TOO STRICTLY

[illegible] University press is a publishing and/or printing business that is owned and controlled by [illegible]. The truism must not be [illegible] strictly, or it would exclude such arrangements as were [illegible] by Cambridge in the late nineteenth and early twentieth century [illegible] the university entered into [illegible] partnership with commercial firms [illegible] largely undertook the responsibility for running the businesses. [illegible] essential criterion is that a university press should be university-[illegible] owned, should put academic before commercial interests, and should [illegible] in some sense serve the university whose name it bears.

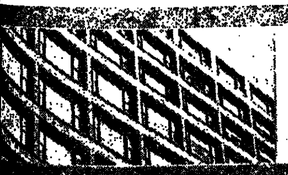
But in what sense can a university [illegible] can claim nowadays to do this? The older English presses appear to have been established to protect the universities from the monopolies [illegible] would otherwise have been exercised to their disadvantage, by commercial concerns, the members of the Stationer's Company. The universities of Oxford and Cambridge obtained royal charters enabling them in effect to set up as stationers on their own, and licences entitling them to print and distribute, without legally infringing the rights of the monopolists, such essential tools of "religion, education and learning" as bibles, [illegible] grammars, and almanacs. No one pretends that these original objectives now have any reality. The monopolies are gone, or so qualified that they can no longer squeeze anyone. Commercial publishers tumble over each other to provide the academic body with every conceivable text and reference-book at competitive prices. To supply the campus with examination papers, internal [illegible]-sheets, and agenda for faculty meetings, and to give the dignity of [illegible] print to the ephemera of academic life may be a service to the university, but not one that will weigh much with the world outside it. To [illegible] a university press, if it is not to be just another printer or publisher, must find a new justification.

What these presses can and can[illegible] do is largely determined by their financial and administrative structure. American university presses, for example, are almost without exception directly financed by their universities, often by means of an annual appropriation. This degree of financial integration entitles them to share their parents' charitable status and exemption from income tax. Per contra they are in honour bound to abstain from the more purely commercial and speculative ventures, for instance the publication of textbooks; and if they did not, the commercial firms with whom they would be competing would justly claim that their competition was unfair in that it was subsidized by the Revenue. Sometimes the university's financial contribution is less direct: a particular endowment is earmarked for the press which is left to use the income at its own discretion. Or, a more remote connexion still which has found favour in Australia, the press is entrusted with the running of the university bookstore and the profits of that operation help to finance the publishing programme. The older British university presses have been so long in business that they are currently able to finance themselves, from accumulated profits and on their own credit, without any continuing subvention from their universities. All British university presses are subject to normal taxes (except on such few printing jobs as can be shown to have been undertaken for the domestic use of their universities) and are not debarred from any publishing venture that their boards of directors may approve.

A genuine university press normally has no legal existence apart from its parent university. A recent legal dispute about Bible publishing, in which a part of the evidence was in Latin, was further dignified by the ceremonial announcement in court that the action was brought by "the Chancellor, Masters and Scholars of the University of Oxford and the Chancellor, Masters and Scholars of the University of Cambridge". Like other departments and enterprises within the university, the press will be governed by a university committee—in Oxford jargon a "delegacy", in that of Cambridge or Harvard a "syndicate". The majority of the members of these boards are likely to be senior members of the parent university, whether teaching or administrative officers; but the system of appointment varies as regards the authority making the appointment (the whole academic body or an inner council of regents or governors), the term of appointment of the members (whether for life or for a period of years), and as to whether advisers, particularly financial advisers, are brought in from outside the university. There is an even greater diversity in the method of exercising the two functions for which the board exists. These are, first, to act as a normal board of directors making general decisions about the course that the press is to follow as a business, the developments that should be encouraged or eschewed, and the allocation of major resources; secondly, as an editorial board, to make the specific choices of what manuscripts are and what are not to be published. In most presses the two functions are separated. There may even be two boards, though some members may be common to both. In the long run, however, editorial and business control are not really separable, especially in a university press where the business interest, though it must not be neglected if the press is to survive and do useful work, is not the only one. A press dominated by its business committee would soon cease to deserve the qualification "university"; one that operated without reference to that committee's recommendations must soon lose its financial independence.

An academic board, composed of scholars already engaged in full-time teaching or research and unable to switch their attention to the affairs of the press for more than, say, three hours in every fortnight, cannot be expected to provide the continuous direction without which the progress of any enterprise will be fitful and disjointed. Decisions on overall policy are likely to be made very much ad hoc, as particular situations confront the board. Even in editorial matters the board's initiatives and responses, however lively and creative, will tend to be uncertain, will usually require an outside stimulus to spark them, and will seldom grow organically from an overall publishing strategy. Continuity and stimulus can only be supplied by the officers, the professionals in printing and in publishing who are responsible for the day-to-day administration of a university press.

Since the business that they serve is wholly owned by a university, the officers cannot, any more than the members of the controlling board, have a financial interest in it. Often they are not even members of the board, but salaried managers, who nevertheless, as the only permanent officials, can have a very real influence on the character and direction of the enterprise so long as they can retain the board's confidence. Ideally the board, unless it has adopted a deliberately restricted policy of domestic publishing, should act not as a



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committee of technical experts but as a jury of wise men assessing the evidence for and against a diversity of projects brought to them by the officers from a much wider field than that of the members' own personal expertise.

The operation of a university press, then, is one administered, almost as a trust, by directors and staff who can receive no financial benefit from its success (and not much more than opprobrium from its failure). Shareholders are absent or distant: the accounts of Cambridge University Press are private, except that they are discussed annually with representatives of the University's Financial Board; "dividends" are not regular, though special contributions may be called for from the press (at times when its resources are not wholly engaged in the maintenance or development of the businesses) to meet a particular need of the University - the building of a new library or the establishment of a new professorship. Such a structure makes for an idealistic and long-term attitude to publishing projects; the corresponding defects to be avoided are lack of realism or of a sense of urgency.

The characteristic attitude is manifested in three activities in which university presses can, or could, claim to be peculiar. Each press accepts as an obligation the publication of scholarly works for which the demand is severely limited, and the lists of the smaller presses that are directly subsidized by their universities contain a high proportion of such works. Commercial houses will look askance at them because the cost of production will be so high per copy that it is impossible to put on them an economic price within the reach of the potential purchasers. In other words the book requires a subsidy which may take the form either of a direct grant from a reserve fund or of the acceptance of a loss in the publisher's accounts.

University presses are also used to keeping books in stock for far longer, and when sales have dropped to a level far lower, than a commercial publisher would find tolerable. This again is in effect to subsidize the book for, though it may be costed to show a profit, that profit if and when it comes will have been more than absorbed by the extra costs of warehousing the stock and of servicing small orders over an extended period. Thirdly, university presses should be uniquely able to pioneer new kinds and techniques of publishing and to set standards, by being something of perfectionists, in editing and in production. There are new subjects and new methods of studying old subjects that cannot be developed until books are available. A university press should be willing to produce the books before the market is assured. It should be alive to new methods of presentation, and generous in giving a chance to an idea for teaching reform or to an invention for improving the effectiveness of illustration. Most university presses, and perhaps particularly those with associated printing houses, take a pride in their excellence of design, their accuracy of editing, make-up, and proof-reading, and their generosity to authors in the matter of essential corrections in proof.

There is, unhappily, a pedantry of perfection, and perfectionists have to guard against becoming no more than the custodians of a noble orthodoxy. The conservatism of which university presses are sometimes accused, and which is the very opposite of the inventiveness and adaptability that should be particularly theirs, derives not from inertia but from an obsession with standards. For real inertia there is no excuse. University presses are less tied than other printers and publishers to the here and now, to particular commercial situations or technical processes or "lines" or administrative configurations. They should see themselves not primarily as printers and publishers but as specialists in the transference of knowledge from one individual to another by whatever may be the most efficient means. As other methods of communication come to supplement or, it may be, to supplant the printed word the presses must be ready to employ them. The planning-term should be longer for a university than for an individual or even for a company.

Yet the uniqueness of the university press in all these respects has been shrinking. The ironic reason is the postwar growth in the size of the academic audience, and particularly in the number of academic libraries, which has created sufficient potential demand for all but the most esoteric works to justify printings big enough to generate the economies of scale that make possible a reasonable price for the purchaser and a profit for the publisher. Attracted by the prospect, commercial publisher, have moved in force into what was formerly the precinct of the university presses who must now compete hotly even for the manuscripts that might seem to be distinctively theirs.

The phenomenon is illustrated by the situation regarding solicited and unsolicited manuscripts. Before the Second World War some ninety per cent of the manuscripts (apart from schoolbooks) accepted by Cambridge University Press would enter the "Secretary's" consciousness as a postal package arriving unannounced on his desk and containing a letter imploring the Press to publish. Nowadays over half the acceptances result from the efforts of the Press's editors in persuading an academic author that the Press can do better for his work, in sales, in royalties, and in production, than any other publisher, or even in suggesting to him the whole idea of the book; and it is the Press that does the imploring.

The new competitors are prepared to share not only the opportunities but also the obligations of the market. To put it at its lowest, a commercial publisher will sometimes subsidize the publication of a book (fewer books now need subsidizing anyway) as a loss-leader to help him to get good authors, and will refine his editing and production as an advertisement aimed at sophisticated prospects. The university publisher has become less alone and less special. Like an elegant figure-skater whose rink is invaded by an ice-hockey crowd, he must either play the game according to the common rules or seek more removed ground for his private exercise.

The university publisher who elects to play in the big league retains some advantages. As an insider he should have more ready access to information about opportunities and needs within the academic community and, because there is, despite family quarrels, a certain solidarity among university people, he may expect his informants to be especially generous with that expert advice, on general editorial planning as well as on specific books, without which an academic publisher will get nowhere. At the same time he must put himself in a position to offer academic authors some advantage in return: not only equal rates of pay but convincing evidence that he can sell an academic book as widely and as effectively as his competitors can. This requires some kind of world-wide organisation, for the postgraduate monograph at least (and especially in the sciences) is more international than any other kind of book, even though the number sold in any one community may be small.

Such an organization cannot be built up without considerable resources, and demands for its maintenance a body of steady sellers, or "bread and butter lines", to cover the cost of salaries, rents, and taxes. The problem is to find lines that will provide assured turnover without too much diluting the academic character of the list. The Oxford and Cambridge presses have the Bible, which does indeed keep the printing machines turning and earns the retainer for salesmen and warehouse staff, though the competition is now so great that the legendary profits of Bible publishing, if they ever existed, have long ago disappeared. Oxford is built on dictionaries; Cambridge has gone in for learned journals. Both wares admirably combine an academic flavour with the bulk required of bread and butter.

Some options must obviously be avoided if the university connexion is not to be weakened: the catch-penny, the partisan. It is not usual for a university press to publish creative literature, out of respect perhaps for the such entrenched tradition that knowledge and art are two different things, and that the province of a university is knowledge, perhaps for the fact that fiction-publishing, at least, is a very specialized operation. Cambridge, indeed, has published three novels, but they had to be heavily discounted as history if they were not to arouse the booksellers' suspicion. There is much force in the concept "suited to the list". A novel from the Cambridge stable will not smell right. It is tempting, when one has subsidized the publication of a prize essay on Some Aspects of Charles II's Exchequer, 1661-1662, to think that one might recoup if only one could get the author's forthcoming biography of Nell Gwyn. The temptation should be resisted; or at least, if a university is to go in for one of the specialities (as fiction publishing, or music, or law, or medicine, or children's books the operation should not be piecemeal or opportunist but a whole-hearted development on a grand scale.

With an expansive policy the biggest problems are likely to arise in relation to overseas branches. The need to provide staple turnover, the natural sympathies of the staff, the inevitable pressures against an expatriate and in favour of an indigenous concern, will all tend to push the branch into local publishing. This may make for stability but, like all other forms of diversification, must cause some fragmentation of identity and of control and some invalidation of the claim to be motivated by an academic ideal.

The lesser way also has its problems. A university press without worldwide distribution is unlikely to secure the books of the more promising authors even on its own campus. It is not easy to develop a form of local or domestic publishing that will comprise something more than the rejects from larger markets, such souvenirs of academic ritual as *Festschriften* and inaugurals, and a few bees from faculty bonnets. There are American and Australian university presses so fortunately placed as to be able to make names for themselves, but not, I should imagine, fortunes, with regional books. Certainly, unless the press is able to tap some larger collecting area than its own campus the publishing list will look provincial in a bad sense. In this lies the difficulty of creating a press in a new university. Now that academic publishing is attracting the prospectors the odds are heavily on those who staked their claim many years ago.

The view that I have painted is what I see from my own gothic window in Cambridge, England. The painting is all my own work. I believe nevertheless that the landscape will be at least recognizable by my Cambridge associates, and will not differ in its main features from what my opposite numbers see from other windows in may be distant universities.

(Mr. David is Secretary to the Syndics of the Cambridge University Press.)

Consistency

DUNCAN NDEGWA and ANTHONY CULLEN: *Suffering without Bitterness*. 348pp. Nairobi: East African Publishing House. 45shs.

Suffering without Bitterness is presented as a definitive biography of Kenyatta, and in the foreword Mzee Kenyatta himself sets out (briefly and cogently) his political ideas. The authors (Duncan Ndegwa, Governor of the Central Bank of Kenya, and Anthony Cullen, who is on President Kenyatta's personal staff), though handsomely acknowledged by the president, have submerged their own personalities in producing the text. This fact, and the inevitable difficulty of producing a truly objective critical appraisal of a living and highly respected figure, produce in places a rather wooden effect.

In general, however, the book is far more than a mere eulogy of the president. It provides important evidence of Mr. Kenyatta's consistency, over many years, in political attitude, and provides a perspective which the Mau Mau period temporarily destroyed. On the Kapenguria trial itself, the book underlines the grave doubts that have been increasingly recognized about the fairness of the proceedings. It is hard (but not unreasonable) about the role of the late Sir Patrick Renison as governor of Kenya. The foreword, and a selection of President Kenyatta's speeches at the end of the book, form a useful background to the biographical

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Cloth $13.95

University of Nebraska Press

Darkness of the heart

H. MINER: *An Introduction to Japanese Court Poetry*. 173pp. Stanford University Press. London: Oxford University Press. 42s. (Paperback, 19s.)

An Introduction to Japanese Court Poetry is good; better in fact than the longer *Japanese Court Poetry* which Professor Miner published in 1957 jointly with Professor Brower, partly because it so concerns itself with its subject that the flowers of Japanese court poetry are not neglected by that "modern criticism" upon which the earlier volume placed such self-approving emphasis. Though this introduction thus deals more with poetry than with poetic criticism, inevitably it echoes themes developed in the earlier book; notably the attempt to have rediscovered by modern methods of critical analysis a classical Japanese poetic technique of which the original practitioners, no doubt, spoke on such matters, have left no record. This technique whereby hundreds and even thousands, of five-line *tanka* (31 different poets are held to have been organized into massive major works described in great detail in the Professors' other joint work, a translation of and commentary upon Teika's *Kindai Shūka* (*One Hundred Superior Poems of Our Time*) compiled around 1220. But despite the admitted guild-secretiveness of the *iemoto* system, it is hard to believe that critics so perceptive and so persistently explicit as Ki no Tsurayuki (868-945) and Teika himself (1162-1241), both of whom are hailed as master-practitioners of creative anthologizing, would have failed to comment on so remarkable a technique if they had, in fact, practised it. Modern critical methods, like the Elizabethan microscope, reveal the hidden laws of reality; and call such laws truth.

Some the less, the opening chapters on courtly and human values" and on the "forms and conventions" of court poetry provide a brilliant critical summary of a mass of often difficult material which is made more difficult by differences between its underlying assumptions and those of the West. Court poetry (those *waka* or Japanese poems), mostly *tanka* (short poems), written between A.D. 550 and 1500 either at or under the influence of the Imperial Court is the artform in which the Japanese regard themselves as most quintessentially Japanese. Chinese loan-words were refined away and, at least after the death of Yamanome no Okura (660-733) there was no continuation of the Chinese didactic tradition. In every general life Japanese courtiers distracted themselves in accordance with a mixture of Taoist, Confucian and Buddhist principles, but they wrote poetry in accordance with modified Taoist ideas yet further modified to take account of the animistic mythology of Shintoism; and while Buddhism was tinctured with very distinctly Japanese elements. Though Japanese life, like life elsewhere, was often humdrum, coarse and dominated by economic considerations, and though in their diaries abundantly attest) Japanese courtiers were vitally concerned with abstinences, income, family-power and political intrigue, none of these matters was deemed proper to poetry. . . Even the most passionate love-poetry contains no reference to human physical beauty. Indeed of all, though Shintoist influences produced a deep love of the land (for the land was divine) and an obsession with locality that has left scarcely a piece of those jigsaw islands uncelebrated in poetry, there is no poetry of patriotism. (During the Second World War certain distinguished scholars were asked to prepare a *Patriotic Collection of Japanese Poems By One Hundred Poets*; but, after painstaking efforts, they regretfully reported that among thousands and thousands of extant *tanka* no hundred patriotic poems could be found.)

Tsurayuki's Japanese introduction to the *Kokinshū* (the first Imperial anthology of 905) is the earliest formulation of Japanese poetic theory: but the aesthetic concepts underlying both its statement and all poetry has been left in man's heart and Fujiwara Teimei's later elaboration of its composition requires no

well established in the eighth century. As Professor Miner stresses, the faiths which underlie Japanese and Western poetry differ fundamentally. Western literature reveals a faith in action, ideas and moral responsibility; whereas Japanese literature reflects trust in the validity of human feeling, and takes for granted such human participation in natural and divine matters as, in the West, would constitute evidences of the pathetic fallacy or even heresy. Poetry, indeed all art, is regarded as that which is expressed when the heart can no longer contain the pressures therein generated. The respect granted in the West to correct or original ideas has always been given in Japan to propriety or sincerity of feeling. As the West denigrates the man without an idea in his head, the Japanese look down on the man without a feeling in his heart. The person with the most sensitive and best-conducted feelings is considered superior to all others. Even feelings dubious by official codes of morality do not incur the wrath of the gods if their strength demands expression.

It is therefore not surprising that the term most frequently used in Japanese poetic criticism, *aware*, has no English equivalent. It conveys a strong sense of sadness but can simultaneously convey intense experience of joy ("Loneliness", wrote a recent poet, "is gaiety"); it describes feelings at once strong, irresistible to a civilized person and natural to man. Professor Miner makes the interesting point that Western faith in persuasive ideas makes the orator the characteristic figure of its literature, whereas Japanese faith in cultivated feeling leads to literary emphasis upon the diarist; and he crystallizes this thought by contrasting Quintilian's *Institutes* with the oriental calendar. He proceeds to explain the interplay of intricacy of feeling and intricacy of syntax; a syntax whose complexities, literally translated, not unusually involve such concepts as "The fact being not that there is not". He analyses the inwardness of the two main elements of Japanese poetry: *kotoba* (words, diction, the materials of poetry) and *kokoro* (its heart, spirit, feeling, the force that through the green fuse drives the flower). He provides similarly illuminating explanations of such technical devices as the pillow-word (*makura-kotoba*, the pivot-word (*kakekotoba*), and allusive variation (*honkadori*); and he neatly summarizes the various contexts (woomanship, general social intercourse, poetic contests) in which Japanese court poetry flourished.

The main body of the book considers that development during four conventionalized periods: the Early Literary (686-784), the Early Classical (784-1100), the Mid-Classical (1100-1241), and the Late Classical (1241-1500). This systemization sensibly, though illogically, excludes the primitive poetry written under earliest Court influences; and, equally sensibly, it extends the Late Classical Period (and thus includes the first poets of the camp and temple) beyond 1350 when composition of court poetry is normally held to have ended.

In these chapters the author selects poets characteristic of each period, and allows their poetry to speak for itself. One may disagree with the relativities of importance implied by his choice of individual poets, but the method does bring out the essence of each period. Thus, in considering the Early Literary Period many will think Ōtomo no Yakamochi (718-785) a better poet than Kakinomoto no Hitomaro (681-729), who gets a chapter to himself: others will be surprised that Yakamochi's father, Ōtomo no Tabito, is excluded when four pages are devoted to such comparatively minor figures as Tatabe no Sakimaro and Takechi no Kurohito. But none will be able to deny that the poets selected do precisely illustrate the "sincere" nature of *Manyō* poetry. Similarly, none can reasonably question Professor Miner's emphasis in the "brilliant and inventive" Early Classical Period on the poetry of Ono no Komachi, Ariwara no Narihira and Izumi Shikibu: though one may well disagree with his view of Narihira's real importance and regret his omission of such mavericks as Sone no Yoshitada and Minamoto no Tsunenobu. The emphasis upon the high quality of Tsurayuki's poetry (often overshadowed by the supreme quality of his poetic criticism) is well deserved, but the book's generally high level of scholarship is surprisingly marred by a curious statement, that Sei Shōnagon was an attendant upon the Empress Akiko: she was, in fact, attendant upon Akiko's bitter rival, Ichijo's first Empress, Sadako.

The account of the "profound" Mid-Classical poetry is especially excellent, and an exactly proper balance is maintained between such major poets as Fujiwara no Toshinari (Shunzei, 1114-1204) and his even more famous son, Fujiwara no Sadaie (Teika), and such minor figures as Shunzei's Daughter and the over-rhetorical Priest Jien. But particularly welcome is the heavy emphasis placed on the importance of the poetry of Saigyō Norikiyo (the Priest Saigyō, 1118-1190), the contemporary relevance of whose work cries out for a translator. Though his desolating *tanka* are very much the poetry of his own distempered times, their consciousness of the fragility of beauty and of life itself speaks directly to the heart of ours. Saigyō, more than any other Japanese poet, is tortured by the conflict between the loveliness of life and that "darkness of the heart" (*kokoro no yami*) inseparable from attachment to things of this world, even things as natural and as beautiful as love for one's own children. Strikingly modern is Saigyō's recognition that even the drab and the tawdry acquire beauty because they tremble on the verge of extinction. The drab backstreet in Hagiwara's *Late Autumn*, written scarcely thirty years ago, is the urban equivalent of the drab autumnal march in Saigyō's *Denying His Heart* (*Kokoro nashi*); and in the eyes of Hagiwara's *Tiger* rotting alive on the roof of the Matsuzakaya Department Store in Tokyo's Ginza there lie those notions of nothing (*kū*), those empty skies which were Saigyō's own image for the terrifying doctrine of the void.

In discussing the poets of the Late Classical Period, Professor Miner picks out the best of these "intense" writers (and none were very good) to illustrate the struggles between rival lines of poetic houses (all of them descended from Teika's son Tameie) and the particular merits of the Ryōgoku-Reizei line which, in the shadow of the Mongol invasions and the military collapse of the shogunate, kept alive some vestige of the poetic energy which had once informed Japanese court poetry; an energy basically derived from the tensions underlying a poetry which both celebrates the wonder of this world and is simultaneously desolated by its recognition and acceptance of the spiritual damnation inherent in attachment to a world however wonderful.

Finally, it is worth remarking on the beguiling English prose-style and the sheer organizational skill of this book. It is, no doubt, these qualities amalgamated with real and mature scholarship, which makes the embodied translations of *tanka* among the best yet published in English. Readers of this book will quickly understand why *tanka* can never be fully realized in any other language, but some of these translations almost break through their Japanese discipline into the ranks of English poetry. One must nevertheless observe that, though in these translations Japanese court poetry appears as the smooth continuous development of a national *genre*, the reality was not so. The personal sensibility of the translator inevitably tends to minimize the differences in sensibility exhibited by hundreds of poets writing over nearly a millennium; and it is important to remember that, though the Japanese vocabulary employed was relatively small and relatively stable, the poets of the eighth and sixteenth centuries not only saw different worlds through different eyes but also used a very different language. Many of the poems in the *Manyōshū* would have seemed to Heian courtiers steeped in Chinese culture much as the poetry of Caedmon, the harp-songs of King Alfred and whatever crude Britannic pop evoked the mirth of Old King Cole would have seemed to Angevin courtiers accustomed to Provençal gentillites expressed in the *langue d'oc*.

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Virgilian standpoints

D. R. DUDLEY (Editor): *Virgil*. 219pp. Routledge and Kegan Paul. £2.

The fact that here is yet another book about Virgil, when there are already so many every year, need cause no alarm if the writers are good (as they are) because there is always something new to be said about him. But an eyebrow must be raised about the editing: the book is called *Virgil*, yet not one of its eight chapters is concerned with the *Georgics*. Nor does it contain any explanation of this extraordinary omission. It is true that on turning to the jacket one finds that "it is intended to devote a future volume in the series to the *Georgics*", but the jacket will not remain with the book for ever, and then we shall just have a book called "Virgil" with an unexplained silence about the *Georgics*. Earlier, the same series, "Studies in Latin Literature and its Influence", included a volume *Latin Historians*, which for a similar reason excluded Tacitus. This procedure is rather too wayward, and misleading for the student.

One of the contributions to *Virgil* includes large chunks of Latin without any translation. But is it desirable, in this way, to limit the readership to those who can read Virgil in the original? The series announced its intention of "encouraging Latinists to write for a wider audience"; surely that audience nowadays includes non-Latin readers.

A final criticism is that a collection of essays of this kind ought surely to hang together in some way. If comprehensiveness is regarded as too much to expect, then at least there ought to be a unitary plan. But there does not seem to be one. The survival of classical literature in later times is certainly a very desirable and broadening study, but five chapters out of eight seems an excessive proportion, especially when there is so much to be said about the poems themselves; and the material chosen for discussion is highly selective. With due gratitude for what has been given, one feels that tighter editorial control would have provided a more memorable volume.

Professor D. E. W. Wormell leads off with the originality of the *Eclogues*, and goes into useful detail about their relation to Theocritus. Even if, somehow, we do not quite see at the end why these idylls have deeply affected so many people's emotions (and must one have "dally" and "dalliance"?), this contribution does make it clear, giving chapter and verse, just why the best Roman poetry is so very far indeed from being a pale imitation of Greek. In "The Originality of the Aeneid" Professor Brooks Otis performs the same task for that poem, explaining how it is, and at the same time is not, an "Odyssey-Iliad". Mr. Dudley claims that Professor Otis has "perhaps done more than anyone else in our time to establish a new view of Virgil", and here he follows up his book *Virgil: A Study in Civilized Poetry* by adjusting the emphasis on Books Two and Five and referring to some subsequent literature. (But are phrases like "à la Horace", "à la Poseidon" necessary?).

Then follow three chapters on the repercussions of Virgil on subsequent literature. The subject of A. J. Gossage, "Virgil and the Flavian Epic", cannot fail to be slightly depressing, since the Flavian poems which seem most attractive today were not epic, but he illustrates the massive Virgilian influence skilfully. "Virgil into Dante" by J. H. Whitfield was well worth including in a volume of this kind since it tells classicists about a good many matters vital to European cultural history which they are unlikely to know. R. D. Williams on "Changing Attitudes to Virgil: A Study in the History of Taste from Dryden to Tennyson" is particularly interesting because he describes Virgilian standpoints which (although in some cases they ought to be obsolete, or should have been absorbed in wide approaches) are still strongly reflected in many of the books about Virgil which we find in our libraries, today: with the result that he is sometimes unwisely underestimated.

A. G. McKay has a noble theme: "Virgilian Landscape into Art: Poussin, Claude and Turner". They are as glorious as Virgil, and easier, if not to understand (Poussin needs almost as much explanation as the poet), at least to enjoy though that is too mild a word to use, for example, for the wonderful Dulwich Poussin that is illustrated here. Then we pass to a fine piece of vintage Jackson Knight, "Virgil's Elysium". Like all his writings, this posthumous paper shows the imprint of an unusual mind—so unusual and independent, in fact, that one doubts whether the editor's term *homo Virgilianissimus* really hits the mark.

Finally, the "Path to Daedalus", by the artist Michael Ayrton:

> He came to the myth of Daedalus by many paths, through the opera of Berlioz, through the numinous quality of the acropolis of Cumae, and through the encouragement of Jackson Knight.

The fact that fourteen out of twenty illustrations in *Virgil* come from Mr. Ayrton might seem to create an imbalance, considering Virgil's impact on artists of every epoch. But it was a worthwhile experiment to get a contribution from a talented artist who has himself actually *felt* Virgil so deeply (even, as he says, without being able to comprehend him very thoroughly in Latin) that the poet has actively inspired his own creative work. Some of the excitement, and mystery, gets across; and so it should and must, if Virgil is to be made understandable to the modern world.

Rome's North-West frontier

GRAHAM WEBSTER: *The Roman Imperial Army*. 330pp. Adam and Charles Black. £3 3s.

Astonishingly, it seems that hitherto there has been no single book in English on the Roman army. Dr. Webster has filled the gap with equal thoroughness and modesty. He is an archaeologist with a special interest in British military sites. The scope of his present book is much wider and, as he puts it,

> it brought me into areas of knowledge with which I have no familiarity. This present work may be little more than a compilation, but even as such, it should be of use to students in classics and archaeology venturing into this specialist field.

He is quite right: it will be extremely useful, but most of all where he feels most at home.

The period covered is from Augustus to the end of the second century, with an introductory chapter about the army under the Republic. During that time there were less than the average number of civil wars, and the Army spent most of its time on the frontiers. That is where the remains of permanent military stations are chiefly to be found, not least in the most primitive of provinces, Britain. Dr. Webster draws most though by no means all of his examples from our local antiquities. The result is a book slanted towards arms, equipment and works, as seen on Rome's north-west frontier: just such a book as may be written some centuries hence about the British and British-Indian armies by an archaeologist at the University of Peshawar.

On all this Dr. Webster is extremely good. His book is well illustrated and abounds with usefully comparable plans of such permanent camps of legions and smaller units as have been excavated. Everything is methodically dealt with, down to hospitals, victual stores and drainage. Equally, he is excellent on the equipment of the legionary and on siege-engines, and as clear as anyone can be on that surprisingly ill-evidenced matter, the organization of army units.

Beyond that, the book is slightly less satisfactory. Operations are dealt with briefly and rather amateurishly; this part might easily have been left out. Nor is the pace of the Army in the Empire of the first two centuries made very clear. The Praetorian guard only gets a passing mention; the position of veterans, the establishment of *colonine*, the problem of marriage and the development of a nominally military staff performing civilian functions at provincial headquarters (curiously reminiscent of the old Indian Political Service) are rather fleetingly dealt with. In these matters one feels that the problems of compilation and the border outlook have weighed most heavily on Dr. Webster.

However, these are only cases of omission; where he spreads himself in the light of direct knowledge, which is primarily on the side of army organization in a border command, his book is extremely useful.

Rules of possession

ALAN WATSON: *The Law of Property in the Later Roman Republic*. 243pp. Clarendon Press: Oxford University Press. £2 15s.

The third volume of Professor Watson's growing work follows the pattern of its predecessors; but its aim is more specifically indicated; Chapter Four opens: "Since this book is concerned with legal rules and not primarily with legal concepts and is restricted historically to the period from around 200 B.C. to the end of the Republic..." Once again, therefore, as in the case of *The Law of Persons* (*TLS* February 7, 1969), it would be mistaken to expect a broad picture of the functioning of the institutions of the law of property and their development in the period under consideration. *The Law of Property in the Later Roman Republic* is not really a connected treatise but is rather a collection of eleven essays on particular topics, the length of each depending essentially upon the source material available for examination and the author's interest in the subject rather than upon the intrinsic importance of the theme in the general law of property. Thus the fundamental *possessio* is disposed of in ten pages while the hardly central *actio aquae pluviae arcendae* gets nineteen pages and *damnum infectum* thirty.

Too much, of course, should not be made of this quantitative assessment, but it does give some indication of the nature of the work. Every text that may be relevant—and there is more juristic material available than there was for "Persons"—is acutely and exhaustively analysed. To the lawyer, Professor Watson is fascinating. He loves puzzles: he loves finding new interpretations of the texts; established or accepted views are a challenge to him. And, even if one does not always—or, for that matter, often—agree with his conclusions (for instance, on *traditio* in the late Republic), they always provide food for considerable thought; as do his asides—for instance, on *Lex Aithia*. There are no concessions to the reader: every page is packed with close argument, supported by a most impressive and wide-ranging apparatus of footnotes, providing further evidence that Professor Watson's ingenuity is matched by his learning.

The Roman historian and classical scholars generally may not think this a book for them: the Roman lawyer, however, will find it immensely stimulating and will look forward to the appearance of the promised companion volume.

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University Presses in the United States

BY ROGER SHUGG

THE HUBBUB AND the shouting that seem resound from American university campuses have not reached the doors of their university presses. College administrators have not been evicted from their offices and professors from their homes, libraries and laboratories have been invaded and their records and equipment destroyed, students and even the younger professors have gone on violent strike. But the university presses have been left untouched in their quiet backwater.

This is not wholly reason for them to complain. It may reflect all too realistically their marginal role in university life. They have nothing to do with the undergraduates, who rarely know they exist, and even the graduate student is unaware of the university press until he begins writing publication for his doctoral thesis as he climbs the first rung up the academic ladder to a tenured professorship.

The presses remain almost exclusively the preserve of the research scholar, who is still most likely to consider remoteness in time or place a virtue of merit in his subject. We can find among recent university press publications no more than half a dozen that reveal the teacher as distinct from the scholar or that deal with student unrest over such current divisive issues in the United States as the war in Vietnam, black power, the urban ghetto, university attacks for defence-related research, and the broiling questions of "relevance" in the curriculum and student participation in university governance. It would appear that the presses still, as when the first of them began, equate the intellectual community with the community of scholars.

The presses have grown greatly in number, from forty-odd to seventy-odd in the past twenty years. They have grown tremendously in size. The resources and ways of operating that it is almost impossible to generalize about an ideal type. Indeed, they are finding it increasingly difficult to communicate effectively among themselves, so different are their needs, problems and aspirations. Imagine what a task it is to establish common ground for mutually profitable discussion between presses that publish 200 books a year with well-qualified staffs of more than a hundred people and an annual sales volume of two or three million dollars and, at the other extreme of the range, presses that must struggle to issue half a dozen books a year with three or four staff members and a sales income of even $100,000 still a goal that is years away.

Except for a few presses like Columbia, Princeton and North Carolina, which are independent corporations, American university presses are all academic departments or auxiliary enterprises of their parent institutions. Yet their directors act like independent entrepreneurs, responsible on editorial and policy matters to the academic vice-president or provost and on problems of money to the business vice-president or comptroller. Their faculty advisory committees or councils are concerned for the most part only with acceptance or rejection of manuscripts, serving essentially as custodians of the university's imprint. Only in some cases have these faculty committees claimed the power to direct and control the entire press enterprise, its business operations as well as its editorial decisions, in the way that the Delegates at Oxford and the Syndics at Cambridge do.

Although the older presses have grown steadily larger and perhaps ten now boast an annual dollar turnover of seven figures, so that they may be compared to the smaller commercial houses, most of the presses are small, and as various and individualistic as their parent universities. They are still almost the only academic enterprise in which amateurs with no more than a baccalaureate degree can find a fairly secure and increasingly well-compensated career. Faculty membership demands the doctoral degree. Football coaches rise through the ranks from their days as student players, graduate engineers are considered necessary for maintaining the physical plant of the university, and librarians must have earned a special degree in their bibliographical science. But university publishing remains largely in the hands of men and women trained on the job, either at the presses or in commercial publishing.

Some change in their amateur status may be in the offing. With the multiplication of university presses, recruiting competent staff, especially on managerial levels, has become an acute problem in spite of rapidly rising salaries. Consequently there has been much discussion among the presses lately about "professionalizing" their personnel by instituting some sort of formal academic training in publishing methods and practices, and an editorial "seminar" was the prime feature of the programme at their annual convention held at the University of Toronto in 1967. But there are those in the presses who strongly believe that, for editors at least, a sound education in the liberal arts and a confirmed habit of omnivorous reading are far more desirable than any vocational instruction in techniques.

Unlike the merger-minded commercial publishers, university presses prefer to keep their independence. The services they have chosen to perform collectively, through the National Association of American University Presses, are really limited to an educational mailing directory, exhibits at professorial meetings and the publication of a quarterly bibliography, *Scholarly Books in America*. Even these appear now to be in jeopardy as the larger presses grow restive under the burden of supporting joint services which they believe they could carry on alone and more effectively at less expense. Attempts at cooperative advertising by groups of three to five presses have proved abortive, and combinations to maintain sales offices abroad sometimes break up after a few years on the rocks of clashing needs and personalities.

The only signs we see of any tendency toward mergers to increase capital resources and reduce operat-

If, inside the covers of a book, one looks for style, craftsmanship and restraint, then the Cambridge University Press *heads the list.' The Times Literary Supplement in a review of the 1953 Exhibition of British Book Design*

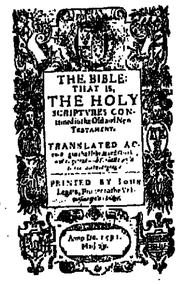
The first University Printer, John Siberch, set up his press in 1521, printed ten books, then returned to the Continent in 1522. (The Press now prints over 200 titles a year.) After a break of some sixty years printing was resumed and in 1591 John Legate produced the first Cambridge bible, the justification for Cambridge's claim to be the oldest bible-printing house in the world still in existence.

Sententiæ aliquot, Græcæ & Latinæ.

Fidos amicos fratres existimare debes.
πρὸς ἀδελφοὺς τοὺς ἀληθεῖς φίλους.
Nõ est inuenire uitã absq; molestia ulla.
Δεῖ τὸν ἐφετὸν βίον ἄλυπον εὑρίσκειν.
Deo certe nullus fortunatus: homo sine
ἀνὴρ γοῦν ἀνόλβιος ὁστισοῦν θεοῦν ἄτερ
Malis conuersans & ipse euadit malus.
κακοῖς ὁμιλῶν κακὸς ἐκβέβηκε κοὐδείς.

Impressum est hoc opusculum Cantabrigiæ, per Ioannem Siberch, Anno, M. D. XXI.

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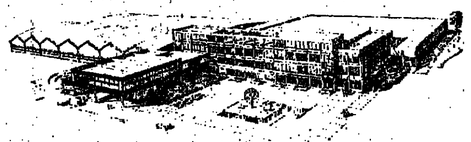
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ing costs are the new state consolidations of academic publishing in Virginia, Kansas, Colorado and Kentucky. We believe this tendency must sooner or later be extended to regional alliances and federations if the younger or smaller presses are ever to gain the strength and resources they need in order to compete with the older and larger presses. As the universities themselves, both public and private, grow increasingly hard pressed for funds, their administration, are likely to demand the economies made possible by consolidating production, marketing and business operations.

And why shouldn't they? The essential individualism of university publishing resides in the editorial selection of manuscripts to be published under the university's imprint. The remainder of the enterprise could all be conducted jointly with no sacrifice whatever of either institutional idiosyncrasy or institutional vanity. It would seem to be only the vested interests of established press staffs that stand in the way of eliminating much wasteful duplication of personnel and plant.

No American university press, not even the largest, is truly self-sustaining, nor does it earn a profit in the commercial sense. They are all subsidized in some way, directly or indirectly, by their universities and by tax exemption. Some receive outright budget allotments of up to $100,000 a year; for others the university pays all staff salaries and provides business services and office space without charge; the more affluent may enjoy only the benefit of interest-free capital to be repaid as their books are sold. A very few are fortunate enough to have a steady income from their own endowment funds. As a rule, the younger and smaller the press the greater its need for considerable subsidy funds, though many university administrations have yet to learn that they must either invest heavily in a press at the beginning or support it continuously over long years of struggle to accumulate a revenue-producing backlist.

The obvious prosperity of American university presses during the 1960s—their combined sales income increased from $18m. in 1963 to $28m. in 1966—has generally been attributed to the expanding college population and the so-called knowledge explosion. But it came at least equally from greatly augmented purchases by libraries, financed in good measure by Federal funds. Of late these library orders have begun to decline as Federal appropriations are cut to meet the costs of Vietnam and to conform with the conservative fiscal policy of the new Nixon administration.

At the same time that the end of the library bonanza approaches, the universities themselves, with the services, programmes, and activities expected of them continuing to leap outward in all directions and with private benefactors and government agencies both becoming less lavish in support, are suffering an ever-tightening squeeze on their budgets. Better funding for their presses is therefore not in prospect. The presses will somehow have to make their way with even less help from their parent institutions.

The record of the past offers them little hope for assistance from the major philanthropic foundations, which have remained stubbornly unconvinced that the research they support so generously requires proportionate support for its publication. They have granted funds to the presses collectively from time to time, but always for projects of their own choosing and these often far removed from the day-to-day duties and needs of the presses.

Already, under the pressure of multiplying manuscripts from a steadily swelling professorate, the presses have been forced to deny publication to many of the kind of books that they came into existence to publish and the result has been the growth of scholarly publication by other agencies: the learned societies themselves, state and local historical societies, research libraries and library associations, museums, foundations and government bureaux. We may hope that under the new financial pressure which appears to be coming the presses will not further

duties of their role as academic publishers, but will instead reduce their budgets for such extravagant advertising and selling practices as they have adopted in emulation of the commercial publishers.

The presses have been pleased, in the past two decades, to achieve a well-recognized though peripheral place in the national book industry. In 1967, the latest year for which Bowker provides information, the seventy university presses published 2,488 books. This was only about one-tenth of the industry's total cloth-bound production that year, and it does not compare well even with the 797 books published by the New York offices of Oxford and Cambridge alone. But the number of press titles and the dollar volume of their sales have grown enough to win inquiring attention within the industry.

It still remains true, though university presses are loath to admit it, that the bulk of academic publishing of major importance in America is done by the commercial houses. The shrewd businessmen who head these houses have been quick to recognize in recent decades that the big, sure, and steady incomes are to be derived from the immensely expanding college market. Bowker estimated publishers' receipts for college textbooks at $265 million in 1966.

The commercial publishers therefore assiduously and persistently court the professors, employing battalions of "college travelers" to haunt the corridors of campus buildings and knock on the door of any office in which they think they may secure the adoption of a textbook already on the market or persuade a professor to write a new one. The competition among them is intense, and the advance royalties and grants they offer to potential authors of textbooks for the mass undergraduate courses are fantastic.

In this competition the university presses wisely take no part. Some of them, indeed, are so puristic about their proper sphere of publishing that they eschew any kind of textbook, but others find it a legitimate service to issue textbooks in which the commercial houses are not interested: those for the smaller and more specialized graduate school classes or for experimental and innovative courses. Occasionally the latter unexpectedly become sources of substantial and steady financial support.

In one segment of the college market the university presses have not withdrawn from competition. Some were quick, others slower, to establish their own lines of quality paperback reprints after the brilliant example set by Jason Epstein in launching Doubleday's Anchor Books in the 1950s. University press lines such as Chicago's Phoenix Books, Nebraska's Bison Books, Indiana's Midland Books, and Yale Paperbounds provide no small part of the rich array of supplementary reading matter now available at reasonable paperback prices to professor and student alike. No reforms in the college curriculum have enriched it more than the advent of paperbacks.

Relations between commercial and university publishers have grown somewhat more friendly during the 1960s. Almost every university press is a member of the American Book Publishers Council, the trade association of the industry, and presses like Harvard, Yale, and Princeton include on their boards of directors commercial publishers who are alumni of their respective universities. Commercial publishers no longer complain so much about unfair competition from the tax-exempt presses when one of these chances occasionally to publish a profitable book—probably, it is true, because so many of the commercial houses are enjoying unprecedented prosperity and find themselves provided with ample capital by the large non-publishing corporations of which they have become subsidiary divisions.

One can hope, however, that the diminished antagonism of the commercial publishers stems in part from their increasing awareness of how much they owe to the university presses. The professorial authors who write their highly profitable textbooks are most

graphs published by a university press, and the mature scholarly works are salable ornaments of trade lists probably wrote the text in part from the far less remunerative reports of research issued by university presses. Some day the commercial houses may see fit to repay the debt they owe to university publishing, and to the academic enterprise as a whole, by contributing a mere fraction of their net profits on college textbook sales to the support of the presses. Why not? The industries regularly contribute research funds and fellowship stipends to the universities that provide them with executive talent. Such gifts are tax deductible for the corporations and afford considerable financial relief to the universities.

All university presses devote much time and money to editing the manuscripts than do most of the commercial publishers. They all employ a disproportionate number of subject editors in an effort to make sure that professorial authors read before they write. In part this necessity is of their own making, because they fail to exercise a proper degree of birth control on the host of books conceived in pursuit of the doctoral degree. They try to insist that the dissertation be rewritten before it is accepted for publication, but too often they fail to withstand the pressure put upon them by zealous readers of the young scholar's manuscript.

Many of these faculty members not themselves know the difference between a monographic dissertation and a readable book. We once heard R. H. Tawney comment that no American monograph could be recognized once it had crossed the Atlantic because it came to hand encumbered with footnotes and bibliography and so devoid of any graceful thinking or of a lucid, graceful style. The situation, in some disciplines at least, has changed only for the worse since he spoke. The professional scholar in his capacity as teacher of undergraduates must be able to communicate the facts and theories of his subject to uninformed students, but when he turns to the typewriter to produce a manuscript his interest and skill in such communication vanish; he seeks only to make some small contribution to the esoteric dialogue among specialists.

Lack of capital and of intellectual initiative, probably in equal parts, have kept the university presses from undertaking the production of major reference books such as specialized encyclopedias, dictionaries and concordances. The *Columbia Encyclopedia*, with its successive editions produced on borrowed capital, is something of an exception, and it has been joined in recent years by the several multi-volumed collections of the papers of the Founding Fathers, of which Princeton led the way with its edition of *The Papers of Thomas Jefferson* under the superb editorship of Julian Boyd. More recently other presses have begun publication of complete editions of classic American authors edited under the auspices of the Modern Language Association.

Fiction, poetry, and drama have appeared rarely on university press lists. Although the universities offer literature in all languages in their courses of study and many of the colleges have of late provided a campus home and essential bread and butter for poets and novelists in residence, their presses have been loth to shy away from publishing *belles lettres*. A few have dallied with poetry, in which Yale has made a real contribution, and Minnesota has ventured boldly and successfully into publishing modern drama. Now, supplied with a small grant from the National Endowment for the Humanities, the Association of American University Presses is offering token support to those members who are ready to risk some of their funds on fiction and poetry.

The presses have been more alert to the usefulness of translating creative writing as well as scholarly works by foreign authors. With financial aid from the Rockefeller Foundation they are just completing a programme of publishing translations of

The truth about Chaucer?

EDWARD WAGENKNECHT: *The Personality of Chaucer*. 155pp. University of Oklahoma Press. Distributed by Bailey Bros. & Swinfen. £2 8s.

TREVOR WHITTOCK: *A Reading of the Canterbury Tales*. 309pp. Cambridge University Press. £1 5s. (Paperback, 17s. 6d.)

DEREK LAWLOR: *Chaucer*. 181pp. Hutchinson University Library. 21s. 6d. (Paperback, 11s. 6d.)

JOHN M. ROWLAND (Editor): *Companion to Chaucer Studies*. 409pp. Oxford University Press. £4 9s. 6d. (Paperback, 26s. 6d.)

"My sole concern", announces Edward Wagenknecht alarmingly, "is to discover and state the truth about Chaucer". The Truth about Chaucer turns out to be varied. He liked dogs but not cats ("And fro the beech he droof awey the cat"); had an exhumation, his bones suggested that he was about five feet six inches (but we do not know if his death was lingering or mercifully sudden); preferred books to backgammon, was more sensitive to olfactory than to visual impressions (a certain failure of evidence here); was not much interested in architecture (which must have made his job as Clerk of the Works peculiarly tedious), but was passionately fond of birdsong; must have been a mild insomniac ("I fel ofte withinne an hour or two"—"There is nothing in the situation described which ought to have required sleeplessness in a person of normal habits . . ."); and is unlikely to have gone in for wrestling because of his bulk.

There is more to it, of course, than this Spurgeonalia, and Mr. Wagenknecht later manages some sensible if not very striking observations on Chaucer's attitudes to love, war, and so forth: but a rich vein of lunacy runs through the whole of *The Personality of Chaucer*. It is partly of a period, being based on an early essay in psychography to which the author has been itching to return for many years: but Chaucer is too slippery a character to be psychographed in quite this juvenile fashion. We come up at the outset against the problems of the literary *persona*, grapple with it, and emerge, apparently, with the principle that everything anyone says is almost always to be taken at face value. Hence the poetico-amorous insomnia mentioned above. The psychographer is honour bound to discount anything in the way of literary convention, except in the section of his subject's reading, so that even open allusion, like that to Horace's literary monster, is led straightfaced into the psychographical machine.

There are some unconventional readings: the Wife of Bath declares that she is *hot* barley bread, straight from the oven, presumably; and, in the *House of Fame*, *stewe* is unhesitatingly taken for a brothel, and conclusions drawn, when presumably all Chaucer meant was that his patient had been sleeping with the whole town (where does Mr. Wagenknecht imagine Troilus spent the evening before coming to Criseyde?). A curious avid air of Bible-Belt embarrassment hangs over the book, vehemently protesting Chaucer's right to freedom of speech (that Chaucer himself has not taken up half the issues his champion appears to think he has. "Chaucer accepted the universe and his universe included sex"—true, but why apologize for it in this

been careless, and the footnotes are prone to cite ghost-periodicals like the (charming) *Romantic Review*. There is always something to be gleaned from a book written by a knowledgeable man; but the reader of this one may well find that mild paroxysms of merriment impede his progress.

Mr. Whittock is clearly a good teacher: but the qualities, even the techniques of being a good teacher do not necessarily make a good book. The style of his *Reading of the Canterbury Tales* suggests that he has been writing up the notes of his lectures to a keen but not very sophisticated audience: there are too many unqualified or unsupported statements, too few footnotes or even acknowledgments for a work of criticism. At the same time, contradictorily, it is peppered with the more voguish lit. crit. terms ("negative capabilities", "objective correlatives") and literary parallels (Yeats, Blake, Henry James, D. H. Lawrence—"doing dirt on life" turns up at least twice), which certainly obey the third injunction from Auden quoted in the introduction, and were probably excellent classroom tactics, but here suggest merely a game attempt to bring poor Chaucer up to date. It is partly that they have a fortuitous air of only just having occurred to him.

The "Christian" solution advertised on the jacket resolves itself into a sensible, unstrained acknowledgement of the Christian setting, an unfashionable and probably salutary enthusiasm for the "Prioress's Tale" and the tales of Cecilia, Constance and Virginia, coupled with a benign theism and a slightly more dubious attempt to elevate gusto into a religious principle. The medieval church replaced "a religion of joy and fertility" of the dancing elves or Margaret Murray's witches, no less, "by one of guilt and asceticism": Chaucer's contribution was to reinstate the Elf-Queen, in the person of the Wife of Bath. Despite these dubious (and again, unsupported) views, Mr. Whittock has a great deal that is sensible to say: but none of it goes really deep enough.

In spite of the publisher's imprint, the generalizing title, and the gesture of glossing the quotations, John Lawlor's *Chaucer* is not really a book for beginners. The author himself may not realize the degree of knowledge he assumes in the reader. His theme is an important one: Chaucer as oral narrator, the court poet performing before an audience of his social superiors, and all the problems that this relationship generates. "The worst obstacle is not hostility but indifference", the danger of boring your audience, of creating *taedium*, of which they themselves were only too well aware, and which lies behind so much of the use of so-called rhetorical formulas and, Mr. Lawlor maintains, the often bewildering Chaucerian shifts of mood and attitude.

His main concern, however, lies elsewhere. What attitude shall the narrator himself take up *vis-à-vis* his audience, the sophisticated but conventional players of the Game of Love? How is he to engage and keep their sympathy? If he casts himself as the *servus servorum del amoris*, what effect is this going to have on the presentation of his material? For Mr. Lawlor, it is a continual tension between *auctoritee* (with which the poet has professionally familiarized himself) and *experience* or *pref*, or

poet, at least in the all-absorbing subject of love: an interplay complicated by the paradox that in *Troilus* at least, experience blossoms out of the *auctoritee* of an old story: "Men seyn—I not—that she yaf hym hire herte."

The chapters on *Troilus* and the dream poems are probably the most successful: the attempt to push the opposition into a structural principle of the *Tales* is more arguable, and there are inconsistencies of position which make one suspicious of the argument as a whole: for example, he declares at the outset the "close congruence between tale and teller is relatively rare": a few pages farther on we are being told that "Anger has stimulated in the Summoner a wonderfully heightened awareness", and being invited to admire the acting ability Chaucer must have had to "render a churl (the Miller) imitating a village dandy cut short by a village girl"; and the interpretation of the "Franklin's Tale" seems to hang on our accepting that it is the Franklin, in character, telling it throughout. But though one can pick holes, the general thesis is impressive and well worth arguing over.

Beryl Rowland's *Companion to Chaucer Studies*, is an attempt, largely successful, to sift out in a series of specialist essays some of the main trends and most important contributions to Chaucer criticism and scholarship in, roughly, the past half-century, and generally to provide "some idea of the critical background which seems essential for an appreciation of Chaucer's poetry at any but the superficial level"—a rather daunting pronouncement. Each chapter takes a topic—"Chaucer and XIVth Century Society", "The Italian Influence on Chaucer"—and tells the student briefly what has been written about it and where to find it, supplementing its account with a select bibliography. There are gaps, as the editor honestly confesses; no "Chaucer and Medieval Latin", for example; but on the whole the field has been more than adequately covered, and the bird's eye view of each topic can be extremely useful.

Not unnaturally, the contributors have been variously successful in trying to be fair to all schools of interpretation. This is particularly difficult in the chapters on individual poems. Some shamelessly point out to their reader the way they personally think he ought to go; others try to be impartial, and a few succeed. Of course, one man's impartiality may be another man's bias, especially since this is a mid-Atlantic production, or rather ten-elevenths of the way West: which accounts for the existence of a separate chapter on "Allegory in the *Canterbury Tales*", and the way in which Mr. Mustanoja has to conceal a bibliography on Chaucer's language in one officially entitled "Prosody". The frivolous can waste time comparing different national styles—a horrendous collection of summations and explications and outstanding seminal studies (and surely to call Alysoun "the carpenter's *gayney* young wife" must have quite different connotations on the other side ?)—or the traps into which the attempt to write bibliography as continuous narrative can lead: one is particularly attracted to one work which is described as "an impressive book-size study". Making allowances for differences in national temperament, however, this convenient book-size compilation should find a place in every college library.

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Much more of such discourse, public or private, must occur in the future if the presses are to become more their own masters, taking initiative in the shaping of their lists instead of merely compiling them from the manuscripts brought to their doors. Creative publishing, which has always been the breath of life to the better commercial houses, is rare and new for university presses, which have traditionally been passively reflexive: content to follow wherever the research interests of scholars led them. They can, if they will, do much to put into their lists, and perhaps even into scholarship itself, more of that "relevance" for which our college students are pleading in their studies,

(Mr. Roger W. Shugg is Director of the University of New Mexico Press.)

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Baffled Liberals

JEFFREY BUTLER: *The Liberal Party and the Jameson Raid.* 336pp. Clarendon Press: Oxford University Press. £2 10s.

The Liberal Party and the Jameson Raid is at once very intriguing and very frustrating. Perhaps this is inevitable because the behaviour of the Liberals on the South African Committee in 1897 produced a similar reaction. Furthermore Professor Butler's background—a South African who fought in the last war, educated partly in the land of his birth partly at Oxford, and subsequently a professor at a Wesleyan university in America—is calculated to give him divided allegiances. His heart, one suspects, is with the milder traditions of the British "imperial factor", but he cannot fail to respect the formidable galaxy of South African historians, Ethel Drus, Jean van der Poel and J. S. Marais, whose works many Englishmen, clinging to imperial nostalgias, have not examined too closely. These historians have tended to take the wickedness of Rhodes, an opponent of the imperial factor, for granted and submitted Chamberlain to the kind of examination he mysteriously did not have to face in 1897.

One of Professor Butler's motives in writing this book appears to be to redress the balance. Like others who have defended British imperialism at the end of the nineteenth century, he invokes the blessed word "continuity". The year 1894, when the Liberals were in power, not the autumn of 1895 when they were out, he argues, marked the turning point in South African history. Unlike Robert Rhodes James and others, he believes Rhodes did tell Rosebery "something" about his plans, that Ripon, the Colonial Secretary, did promise to collect 10,000 men in England if a rising—rather a vague word—broke out to assist Sir Hercules Robinson as the proposed arbitrator. But he will go no further. Rosebery and Ripon had "clean hands". True, South African historians have shown, Professor Butler is compelled to acknowledge, that Chamberlain's were not so clean. But how dirty were they? Certainly not so caked in mud as those of Rhodes and his followers, for like so many sympathizers with "the imperial factor", both then and now, Professor Butler reacts very strongly against these men.

Indeed, in the conclusion, one almost believes that Chamberlain is going to be let off. Professor Butler makes sophisticated and to some extent just distinctions between "knowledge" and "action": "culpable knowledge" and "culpable ignorance": "unofficial knowledge" which by the political standards of the time could be "officially" denied, and "official knowledge" which could not. He shows that the committee became an arena for political, not judicial, discussion. But like the Liberals of the time, he finally leaves in a series of rather vague conclusions, such as this one:

> Harcourt treated Chamberlain as a friend who might have been indiscreet, even immoral, but not guilty of actual wrongdoing, rather as if his friend had been guilty of adultery and was being blackmailed.

Surely here he need not have gone quite so far. Jameson's rash initiative and Chamberlain's rapid change of front, it might be argued, meant actual "adultery" had not in fact taken place. Indeed, one feels sometimes that Professor Butler's evidence runs contrary to some of his conclusions.

However *The Liberal Party and the Jameson Raid* is only indirectly concerned with establishing Chamberlain's innocence or guilt. In fact what the author succeeds very well in doing is pushing both Rhodes and Chamberlain on to the wings and bringing the Liberals of the Committee to the forefront of the stage, and here what might be considered defects in his outlook become virtues, because he understands their bafflement. Furthermore he shows how English home politics at the time added to the Liberals' blindness and made it almost inevitable that Harcourt, Labouchère and J. E. Ellis, three of the Liberals on the Committee, should *want*, because of their dislike of Rhodes's previous activities, or because of his association with Rosebery, to believe that Chamberlain was innocent; that he was wickedly being implicated by disreputable "blackmailers". Thus the Liberals were not really interested in examining the possibilities of Chamberlain's guilt. For a long time after his denunciation of the Raid they were "invincibly ignorant" about arguments that told against him. The explanation given by some historians of "collusion" between the two front benches as an explanation of the Committee's behaviour, though it may contain some truth, is far too simple. Professor Butler corrects Jean van der Poel's verdict on Labouchère, "an indefatigable probe" to "a blinkered probe" who, just because he was after the blood of Rhodes and all wicked capitalists, could not for a considerable time believe any statements which revealed any misdemeanours of his former fellow radical "Joe". Rosebery, who was in the reverse position, was far quicker at appreciating the truth, but as a known admirer of Rhodes could hardly drive home any accusation convincingly.

Professor Butler gives a truly magnificent portrait of the central figure in his book, Sir William Harcourt: solid, in a way very able, but impulsive, though lacking in flexibility and therefore unable to change from a position once adopted or to appreciate what would be the conclusion of a line of action hastily taken up. Thus, largely for personal reasons, he sought an alliance with the "Joe" he had known in 1884-85 before Irish Home Rule and Rosebery's ism had divided the Liberal party and made it no attractive home for either of them. Professor Butler also brings out how forgotten contemporary events and reactions modified the attitudes of the participants, and added to the very genuine dilemmas of the most disinterested and conscientious politicians.

He is well aware however that the "Joe" of 1895-96 was not the "Joe" of ten years earlier, though Harcourt and Labouchère took a very long time to realize that the parting of the ways had inexorably taken place. One of the most fascinating points he makes is that Campbell-Bannerman, another and apparently most ineffective Liberal member of the Committee, did come to appreciate what had happened. It is often considered that Campbell-Bannerman only revealed his qualities after 1906 with a large Liberal majority behind him, but Professor Butler reveals that in 1899, very soon after he came to occupy the position vacated by the disgruntled Harcourt, he definitely rejected Chamberlain's offer of the bipartisan approach on South African affairs which had enmeshed his predecessor. Like Alice and the fawn in *Through the Looking Glass*, many Liberals and Unionists wandered together through the wood where things had no names, but when they at length emerged Campbell-Bannerman, at least, realized that they belonged to different and antagonistic species as Chamberlain moved to the "khaki election", and he to his "methods of barbarism" speech. If Professor Butler deals only indirectly and rather obscurely with the Raid itself, he succeeds in explaining, perhaps for the first time, why the members of the Committee of Inquiry behaved as they did. He has charted the strange wood with such a sure scholarly skill that many historians will have to modify their verdicts on a number of points. In his final dramatic conclusion to a lively and well written mystery story he makes us feel again the clearer atmosphere of party conflict. Here, he shows how many—James Bryce is a notable example—behaved and spoke in a quite different way from how they had previously done when journeying through this obscure period of British history.

Cavour and Napoleon III

MACK WALKER (Editor): *Plombières.* 262pp. Oxford University Press. 23s. 6d.

Plombières is an attempt to reduce the distance between the undergraduate and the historian's workshop by bringing together in one relatively small book the main material and some of the published narratives about the secret meeting of Cavour with Napoleon III at Plombières in July, 1858. There Napoleon "agreed readily that it was necessary to drive the Austrians out of Italy once and for all", and discussed an Italian Federation over which, though the Pope might preside, King Victor Emmanuel of Sardinia would have the chief power. Although Napoleon was to draw back and make the armistice of Villafranca with the Emperor Francis Joseph, the meeting at Plombières did lead directly in the spring of 1859 to war between Austria and Sardinia supported by France, and this precipitated the unification of Italy. Thus how the meeting at Plombières was brought about and the bargaining that took place there are both clearly of interest and importance.

Cavour's earlier letters here drawn upon, as well as his review published in 1846 of a book on railways in Italy, are useful illustrations of his character and aims; his lament in 1832 over the evil state of the Romagna under Papal rule backed by the Austrians is typical. After the failures of 1848 and 1849, he was convinced that Italy could not be freed and united without the help of the French Army. His own account of the meeting at Plombières shows what a high price he was prepared to pay for French military action—Savoy (although his own king was Duke of Savoy by inheritance over many centuries) and possibly Nice as well. Napoleon also made clear his desire that his cousin, Prince Jerome Napoleon, should marry Princess Clotilde, the youngest daughter of Victor Emmanuel. We can read here how Cavour bent all his energies to overcoming the king's opposition to the match; the marriage took place in the following January.

How, originally, did Cavour persuade Napoleon to receive him at his holiday resort at Plombières? Mr. Walker rightly includes extracts from the papers regarding the trial of the Italian patriot Orsini, as published by Jules Favre who defended him. There can be little doubt that Napoleon III was in fact deeply moved by Orsini's appeal after his attempt to assassinate the Emperor, for Orsini reminded Napoleon of the Bonapartist tradition towards Italy and indirectly of his own share, and his brother's death, in the revolutionary rising in the Papal States in 1831. Thus the Mazzinian Orsini's attempt was the greatest help to Cavour of which we know in the first half of 1858. The nuances of the French internal situation and of international relationships no doubt helped to push Napoleon into hostility against Austria. When Cavour wrote to the Emperor on August 2, he eagerly recounted the gossip of Baden-Baden that the Russians would march with the French against Austria. In the same letter Cavour spoke with some naivety of the possibility of neutral Switzerland exerting pressure against Austria.

It is a pity that students using this book are not referred to Mr. F. A. Simpson's work on Napoleon III; though published early in this century it has never been surpassed, at least in English. It is regrettable, too, that the old adage about the Empress Eugénie being so clerical and therefore anti-Italian is repeated here, for it is misleading. There are also some inaccuracies which seem unfair to undergraduates. Surely the editor could have avoided references in contemporary documents to Queen Victoria as *Her* Britannic Majesty. Sir James Hudson was not Ambassador in Turin but Minister, and those famous five days of fighting in Milan can in Italian only be called the

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University publishing in the Commonwealth

BY JONATHAN CROWTHER

...n university publishing, ...ever it operates, the basic cri... on must always be qualitative ...r that quantitative. A univer... ...s, by its very nature exists for ...efit of scholarship and the ex... ...n of scholarly knowledge, not ...gually as an economically viable ...prise. It may appear unnecessary to give such prominence to what ... will regard as a glaringly self-... fact, but it is of such major ...rtance in an examination of the ... of university presses in the ...h Commonwealth and the problems they face that it will certainly ...e repeating. In describing how ...y the Commonwealth univer... ...sses developed into their pre... ...ate it will, I hope, become appa... ...t that their future depends less on ...e healthy condition of their finan... ...affairs than on the excellence of ...ir output. And whereas the out... ...of a university press tends to be ...garded as the parent university which ...ports it, standards of scholarship ...uld be international.

The growth of university publish... ...throughout the world is a very ...st phenomenon. Even university ...ses like Oxford, with centuries ...experience behind them, only ...gan to establish their inde... ...dent publishing branches through... the Commonwealth in the ...st years of this century. ...e University of Toronto Press, ...ich now carries a larger list ...an any other publishing organi...tion in Canada, did not publish its ...st book until 1911. The establish... ...ent of a joint university press was ...nounced by McGill and Queen's ...iversities in January this year. The ...pid advancement of higher educa... ...n within the past fifty years has ...sulted in a proliferation of more or ...s efficient publishing departments ...anced by and responsible to local ...iversities, answering to the great ...d growing need to disseminate the ...lts of scholarly learning.

There are several reasons why uni...rsities themselves should be the ...st suitable agents of this dis...mination. As long as it is agreed ...at scholars must be enabled to make ...eir knowledge public for the bene... ...fit of each other (and incidentally to receive some tangible reward for their efforts) the arguments in favour of university publishing are overwhelming. Though governments should and do subsidize the publication of important but unprofitable books (through institutions like the Canada Council and the University Grants Commission in India) no government however well-intentioned could embark upon a programme of scholarly publishing without appearing to sympathize with or even influence views expressed in that programme. Editorial objectivity is vital to the interests of a scholarly press. This may help to explain the current dearth of local university presses in East and West Africa where the degree of government control inhibits complete editorial freedom.

Likewise, journalism and other mass media, though each plays an important role in publishing to a wide audience scholarly as well as non-scholarly material, are inadequate in meeting the requirements of scholarship. The special function of the university press is to make available and retain in print (often far longer than is economically desirable) works of original scholarship for the benefit of a specialist minority. That this can involve much more than merely "publishing the unpublishable" is evidenced by the huge increase in books of a graduate and postgraduate level to emerge in recent years from commercial publishing firms.

In a lecture given at the University of Leeds in March, 1968 (reprinted in Library Association Record, December, 1968), Mr. John Brown, Publisher to the Oxford University Press, outlined a number of major stages in the evolution of a university press. All university presses throughout the Commonwealth can be seen to have reached one or other of these stages. The initial impetus comes when a university, wishing to publicize and hence stimulate original research within its own campus, allocates a budget and appoints a Publications Committee responsible for selecting, editing, producing and selling books worthy of publication.

Many of the Indian universities issue their own learned publications through such means, without ever the existence of an editorial staff, but relying on the university teacher who has guided the research work to be published. These books, the majority of which appear under the imprints of the universities of Calcutta, Madras, Bombay, Annamalai and Mysore, are largely financed through the University Grants Commission and distributed by the presses themselves. The situation in Pakistan is similar, though less productive.

To take the evolution of university publishing a stage further, a university may decide to commission an existing publishing firm to handle the editing, production and distribution of books selected by the university's own committee, thus saving itself most of the work, but none of the risks, and at the same time benefiting from the publisher's experience in producing books.

The university presses of Hull, Durham and Glasgow operate in this way. As the number of books published by such presses increases they may wish to appoint a full-time committee responsible for all stages of publication prior to actual production. The University of Malaya Press, a case in point, with thirty-nine titles on its list since its inception in 1954, is a company to which publication committees in Singapore and Kuala Lumpur are responsible, and to which each university makes an annual grant. Scripts are submitted to the committee and readers' reports obtained. The University of Malaya Press approves publication and employs a part-time editor. Oxford University Press in Kuala Lumpur carries out all production, warehousing, promotion and distribution. The University of Otago Press operates on a similar basis in association with the New Zealand firm of John McIndoe.

The next stage is reached when a university press takes upon itself the complete role of publisher, supervising not only the selection and financing of books to be published under its imprint but also production and marketing within a given territory. The Hongkong University Press, run by a publications committee with the university vice-chancellor as chairman, publishes and sells its own books in and around Hongkong. Elsewhere in the world they are distributed by the Oxford University Press. A similar arrangement exists between the University of Auckland and Oxford University Press, though in this case the larger organization is also responsible for warehousing and promotion. A number of American university presses conduct their own business beyond the United States, with sales offices in London and elsewhere. To most Commonwealth university presses this admirable (if costly) development is an aspiration rather than a reality, though the University of Toronto Press's books are now carried by export organizations and overseas agencies in the United Kingdom, Europe, the Near and Far East, and South America.

Given the particular nature of university publishing the question of promotion and distribution is of paramount importance. A university press is not fulfilling its function if it cannot bring its publications to the attention of the limited readership at which it is aimed. Although for obvious reasons university presses are ideally equipped to publish valuable and scholarly books of local or regional interest it is vital for scholars the world over that their books be readily obtainable. I have mentioned in passing the prestige gained by a university responsible for publishing a valuable work of scholarship. Such prestige is of little profit if the book cannot be acquired by those who would appreciate it most. It is therefore in the best interest of scholarly publishing as a whole and of individual scholarly publishers in particular that arrangements be sought whereby university presses with facili-

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ties for promotion and distribution may represent each other in different parts of the world, and form associations among themselves for the joint promotion of each other's books.

The University of Toronto Press had a sales arrangement with the University of Chicago Press for some years until it was able, because of rapid expansion, to open its own warehouse in the United States (it is the only Canadian publisher to have done this). Five Australian university presses – those of Melbourne, Sydney, the Australian National University, Queensland and Western Australia – recently combined to form the Association of Australian University Presses; and though as yet no local university press exists in East Africa there is a possible plan to set up a University of East Africa Press covering Makerere University College, University College Nairobi and University College Dar es Salaam. Such arrangements need in no way undermine the healthy spirit of competition existing between different university presses in a particular area, and are vital if university publishing is to fulfil its proper role as more than just a useful and harmless hobby, and as university presses become aware of the real problems of publishing, particularly the commercial problems.

I have dwelt at some length on the organizational and structural aspects of university publishing (which, it should be noted, are substantially the same as in all types of publishing), since they bear directly on future developments. A critical stage has been, or soon will be, reached by many university presses throughout the Commonwealth, when they must take stock of their achievements and plan the direction they wish to follow. A number of factors combine to ensure that in the short term, university publishing is, or can be, grossly uneconomical. Some I have mentioned; others include the importance of meticulous editorial work on manuscripts, the high overheads involved in keeping in stock for long periods books produced in small numbers, and the necessity of using the most costly methods of publicity, notably direct mail advertising, to attract scholars who will buy the books.

Against these drawbacks must be weighed the obvious advantage over commercial publishers that most sponsoring universities expect little or no return on their subsidy. It is inevitable that in this capital intensive situation no university press in the early years of its existence can survive without continuous and generous subsidization from its university. Nevertheless it is notable that the University of Toronto Press, the most fully-fledged university press in the Commonwealth outside the United Kingdom, now finances its scholarly publishing programme entirely through profits derived from its other publishing and printing activities, and even contributes money to the university to underwrite the production of scholarly books and journals which might otherwise have remained unpublished.

What then is the future? If one assumes the need for scholarly publishing as a means of promoting further scholarship by communication between scholars, will university presses without the capital reserves of, say, Oxford and Cambridge be able to face the increasing competition of commercial publishers and the built-in disadvantages of producing frequently unprofitable books? The answer must be yes, if a guarded yes. And the principal criterion must be, as I began by saying, the excellence of the product. There is no earthly reason why a good book should not be profitable, to the publisher as well as to the academic world at large. There is every reason to deplore a book which is unprofitable because it is bad. Many commercial publishers would have welcomed the opportunity to publish such major works as the *Dictionary of Canadian Biography* or the *Collected Works of John Stuart Mill* (University of Toronto Press). A patchy and ill-edited collection of seminar papers in a totally recondite field reflects no credit on anyone. In the academic world, where the publication of a learned work can sometimes secure promotion for its author, the scholarly publisher must always preserve the most rigorous standards of editorial objectivity. For though in the short term he may estrange an importunate author or two, the excellence of his list will inevitably attract the attentions of better authors and further enhance his reputation.

One very real problem in some Commonwealth countries is still the shortage of first-class material. Academic publishers in Australia and New Zealand complain of the scarcity of truly distinguished scholarly works. Learned authors wish, if their work is of sufficient merit, to be published by the Oxford or Cambridge university presses, or, if sufficiently commercial, by a commercial firm. The local university press is looked upon as a last resort. Similarly, few of the many Ph.D. theses submitted to every university press deserve publication, even after extensive rewriting. There is little the press can do in this state of affairs. It cannot, in most cases, offer its authors large advances or huge royalties, for pricing already costly books on the market altogether out of consideration. Commercial presses, or built-up lists, only hope to develop a good deal of their list answering to the known demands of scholarly accuracy.

This may mean a log in what is a particular field of learning is for the very prominently, but this is something a university press is specially suited to produce. The presses of Hong Kong University Press's large and excellent list, for example, is to (?) and its *Journal of Oriental Studies* highly regarded throughout the world. One of the aims of Oxford University Press in setting up its branches in Commonwealth countries was that they should publish scholarly books of special relevance to their particular areas.

Another valuable contribution that can and should be made by university presses is in the republication of out-of-print books for which there has been a growing demand in recent years. Whether or not creative activity should be the concern of a university press is a matter for debate. Most Commonwealth university presses tend to regard such publishing ventures as not strictly within their province of reference, and though collections of contemporary poetry have appeared under the imprints of Toronto and Auckland, for example, such publications are rare. The special exception is the Vivekananda University Press at Santiniketan, which owns the copyright of the Bengali works of Rabindranath Tagore. In general it is felt in the Commonwealth countries that existing commercial presses adequately meet the need for new books of fiction, drama, and poetry.

The future of university publishing in the Commonwealth does not depend on increased output, though the rapid development of research facilities in most countries is bound to result in many more projects and manuscripts deserving publication. Greater cooperation in production and distribution among the young presses and strict editorial adherence to the highest standards of scholarship, backed by the generous university grants necessary to achieve this, remain the most effective ways of ensuring that the university presses will continue to make its special contribution to the world of publishing.

(Mr. Jonathan Crowther is Head of the Imports Department at Oxford University Press.)

Geographical history

ANDREW HILL CLARK: *Acadia: The Geography of Early Nova Scotia to 1760*. 450pp. The University of Wisconsin Press. (American University Publishers Group.) £5 19s.

There are probably few people outside the *Daily Express* office deeply interested in the geography of early Nova Scotia, although there may be a few belated readers of Longfellow's "Evangeline" who would like to know the background of Evangeline's family. But *Acadia* is an able and pioneering book. Professor Clark is deliberately an apologist for the geographic approach to history, and this is an example of what can be done by a geographer in explaining a great deal of important history in geographic terms.

Professor Clark deals not only with the basic or with what may be called soil chemistry of the area and the rather meagre resources of the Maritimes exploited by the French settlers, the *Acadiens*. He has some very interesting things to say about the very different approach to the problems of settlement displayed by the French settlers as compared not only with the British settlers, but even with some of the Germans who were brought in. He explains why the French preferred to stay in the marshlands rather than to move up into the possibly more profitable highlands of this under-privileged territory. He notes the comparatively small investment in cattle, which was characteristic of the mother country until quite recent times. He notices the recurrent scarcity of food supplies, notably on Cape Breton Island, which was one of the weaknesses of New France as well as of the Atlantic settlements. He hints at the difficulties of the town plan of Halifax. And he recasts the Jackson frontier theory as applied to a very different geographical, geological, and ethnological situation.

This is a most intelligent book, and if the very careful demographic survey shows how few people were involved, this makes it easier to have a clear picture of the reasons for the growth and obstacles to the growth of any kind of settlement in the Maritimes. An Acadian official writing to Colbert "in 1688" was writing to him five years after he was dead. The index suggests that it was *le grand* Colbert, not his son, to whom this letter was sent, using the term *le grand* Colbert as meaning the great minister, not, as Jansenists would have put it, the great Bishop of Montpellier.

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Juggling with the phonemes

RENÉ CHAR: *Dans la pluie giboyeuse*. 37pp. Paris: Gallimard. 6.50fr. JEAN-CLAUDE RENARD: *La Braise et la rivière*. 122pp. Paris: Le Seuil. 15fr. ANDRÉ PIEYRE DE MANDIARGUES: *Ruisseau des solitudes*. 96pp. Paris: Gallimard. 12fr. LORAND GASPAR: *Gisements*. 121pp. Paris: Flammarion. 7.50fr. JEAN LESCURE: *Drailles*. 292pp. Paris: Gallimard. 25fr. NOËL ARNAUD: *Poèmes Algol*. Verviers: Temps Mêlés. 65 Belg. fr. JEAN TORTEL: *Relations*. 122pp. Paris: Gallimard. 14fr. ARMEN LUBIN: *Feux contre feux*. 191pp. Paris: Grasset. 12fr. MARC ALYN: *La Nouvelle poésie française*. 256pp. Les Hautes Plaines de Mane: Morel. 22fr.

An English critic, reviewing a mixed bag of poetry recently (in another journal), after dealing amiably enough with the minor peccadilloes of his Anglo-American contingent, quite lost his composure when it came to a small volume of translations of the work of one of the younger French metaphysically inclined poets; the intruder is dismissed tersely as epitomizing "a Gallic tendency for overblown language and meretricious rhetoric". Though there is nothing new about this attitude of puritanical distaste for the way in which the French supposedly encourage oratorical effusion masquerading as art, it is always salutary to be reminded of the gulf that divides British and French poetic sensibilities. As in other domains of thought, of course, the French are equally (if not more) bloody-minded, and their general assumption that British poetry—such as it was—died with Dylan Thomas (whose Celtic origin was presumed to give him some mystical affinity with Rimbaud and the surrealists) is enough to turn any local critic nasty.

The trouble with the French, from a sane, pragmatic, reflective (i.e. British) point of view, is that they are such extremists: still fatally victims of that perverse Baudelairian dialectic of "spleen et idéal", their poets seem incapable of simply saying their piece and shutting up; they have to organize rival gangs and out-yell each other in condemnation of an intolerable reality and enthusiasm for an unattainable and ill-defined spiritual grace. Worst of all—so runs the indictment—intellectual immoderation breeds prolixity.

This last complaint deserves some sympathy, however imaginary the symptoms: the industry and staying power of the average French poet are awesome to contemplate. Realist and surrealist, revolutionary and evolutionary, pagan and Christian alike, the output is enormous. To take a single year at random: in 1963 Aragon published what must be the longest love poem ever devoted to a single woman, the 462-page *Fou d'Elsa*, while Patrice de La Tour du Pin produced the 330-page *Petit théâtre crépusculaire*, an elegy to God which forms only the first instalment of the third segment of a projected "Somme de poésie". The fact that both massive volumes are totally unreadable is neither here nor there: they were written, they were published, they exist. How critical, in fact, is the state of logorrhea in the current crop?

René Char is a master of succinctness, but compensates that virtue with the frequency with which he commits his fastidious fange of poetic ideas to print. His latest slim volume, the curiously-titled *Dans la pluie giboyeuse* (raining woodcock and pheasant rather than cats and dogs ?), is the fifteenth issued by Gallimard alone. It is very much the mixture as before, either illuminating or sententious according to one's view of such sybilline pronouncements as: "Qui convertit l'aiguillon en fleur arrondit l'éclair."

Jean-Claude Renard, a disciple of Patrice de La Tour du Pin (who prefaced his second book), rivals the author of the "Somme de poésie" in assiduity as well as devotion to the message of Christian faith. *La Braise et la rivière* being his eleventh collection of poems in twenty-three years. But he is mercifully free of the sonorous arrogance which afflicts La Tour du Pin and his other spiritual mentor, Claudel. At his best, Renard affecting allegory, in Promethean terms, of man's search for the Divine Word.

. . . rien que le hasard terrible de vivre
et de mourir
Et ce langage vide qui ne sait pas
s'il parle mais dont pourtant sans cesse
renisse de se taire

Too often, though, he slips into vapid observation of the calibre of:

Il y a des vents trop profonds
A l'origine des choses.

André Pieyre de Mandiargue's *Ruisseau des solitudes* tinkles merrily on its way, with effervescent celebrations of the poet's favourite themes, physical love and its recreation in the magical processes of dream imagery. Pieyre de Mandiargues is a master of prose rather than prosody, and the three short prose texts included here (especially the admirable "Les loups") achieve a vibrant pulsation which the verse can only echo faintly. As a poet he is never less than charming, but the chief delight of this book is provided by an untypical *divertissement*, "Chapenugaga", an onomatopoeic ode to that mythological horned beast, the Académie Française, in which each syllable is memorably regurgitated:

L'académicaracaca
Dédémie dédé
Caseize cacahuit
Déquarante
Mic merde.
L'amie cadéseize troncecul oh
Culcul france
Raserosette
Oh oh
oh . . .

Lorand Gaspar who has lived in Jordan for some years and showed in his first collection of poems, *Le Quatrième état de la matière*, the powerful hold that the Arabian desert had on his imagination—returns, in *Gisements*, to further reflections on the inner life of a humanity envisaged as undergoing the same ineluctable process of erosion and renewal as the sands of the Middle East. Gaspar's densely metaphysical symbolism can become tiresomely obscure, though when he lets his mind relax he is able to suggest unerringly and precisely the space and silence of those desert wastes; like them, his own writing is "rugueux, plein de noeuds, d'arêtes, d'aspérités où le soir se déchire et ne s'éclaire pas".

No desert could be drier than the laconic wit of Jean Lescure. In *Drailles* (a word used in the Midi, meaning the faint track left by grazing flocks on the move), as in the later poems in his previous collection *Treize poèmes*, he spices a highly perceptive, and often compassionate, poetic sense with the sophistications of homonymous and punning experiments:

Aime amour la mort même
la mort m'aime à sa faim
l'âme même à sa fin

Certainly the French language lends itself admirably to such phonetic juggling (it is a game which has absorbed the energies of minds as intelligent as those of Michel Leiris and Raymond Queneau) and a lighthearted attitude to semantics is more than excusable in a country that has suffered notably, in recent years, from the humourless, jargon-ridden incursions of the apostles of structural linguistics. A bizarre reinforcement for Lescure's permutational view of language is provided by Noël Arnaud's *Poèmes Algol* (prefaced by the scientific writer François Le Lionnais and illustrated with rebuses by Carelmans). "Algol" is, it seems, short for Algorithmic Oriented Language, a twenty-five-word vocabulary capable of being absorbed "intelligently" by computers for programming purposes, and it is from this utilitarian chaff that Arnaud constructs his poetic bricks. He probably deserves a medal of some kind for sheer bravado, though as a missile the book is probably too friable to hurl effectively through the window of *Tel Quel* magazine.

At a more rarefied level of irony, Jean Tortel continues his meticulous exploration of the world around him, discovering marvellous or disturbing aspects which resist interpretation. In his previous book, *Les Villes ouvertes*, vanished civilizations were brought to life again in curiously incisive evocations of mood and texture; now, in *Relations*, he turns his attention to the uneasy relationship existing between words and the everyday objects they aim to interpret. There are some splendid things in *Relations*: the poem-cycle of "Critique d'un jardin"; the series of "Explications de textes" reproducing plodding text-book descriptions and reducing them joyously to a few lines of limpid verse; the "Gestes de la marquise", thirteen surprising developments of that archetypal cliché "La marquise sortit à cinq heures".

Armen Lubin has been gravely ill for most of his adult life (with the shadow of death never far away, it would seem), and it is as a constant inmate of hospitals and sanatoriums that for more than twenty years his brilliantly lyrical voice has reached us, culminating now with *Feux contre feux*, a selection from his previous books together with a number of hitherto unpublished poems. Understandably, many of the poems are about death and the gradual attrition of disease, about his own pain and that of his fellow sufferers. But, knowing that there is no rational answer to his stark question:

Pourquoi serpent et serpent qui mord?
Pourquoi cette plaie pire que la mort?

he bends all his spiritual energies to the task of transmuting even the most tentatively visible aspect of his diminished world into the raw material of his poetry. A surprised and sometimes mocking awareness of his predicament allows him to use the very elements of his physical servitude as fuel for a poetic vision which, at moments, attains the grace of universality. So, in his fine poem "Sans rien autour", the very personal image with which it opens:

N'ayant plus de maison ni logis,
Plus de chambre où me mettre,
Je me suis fabriqué une fenêtre
Sans rien autour,

blossoms imperceptibly into a marvellous cosmic allegory:

Et je reste suspendu au cadre qui file,
J'en suis la larme la plus inutile
Dans la nuit fermée, dans le petit jour,
Ils s'ouvrent à moi sans rien autour.

Neither overblown nor rhetorical, Lubin's language provides a sufficient reminder, if one is needed, to irritable Anglo-Saxon critics everywhere of the dangers of generalization. The real stumbling-block to a reasonable appraisal of contemporary French poetry is surely the sheer mass of material published, month by month, by big and small publishers alike. The potential reader, bewildered and discouraged by this *embarras de richesses* (and *pauvretés* too, alas!), might profitably consult Marc Alyn's *La Nouvelle poésie française*, a concise and clear-headed survey of modern French poetry from its origins in the post-romantic era initiated so startlingly by Nerval. The author is himself a distinguished poet, and brings a quality of lively authority to his difficult task of navigating the maze of conflicting tendencies up to the present day. Individual studies of "neuf chefs de file contemporains" and of forty additional poets (including a number of new names) considered outstanding by the author reduce the field to manageable proportions. One can quarrel with some of Alyn's priorities (Ponge is certainly a "chef de file" whether one likes his work or not, whereas Breton as a *poet* is probably not) while still respecting his opinion: he is an admirable guide to an exceedingly complex scene.

Live Man's Epitaph

Seeking necessity, he only found
Someone who needed him, and married her.
Having failed to build a house on solid ground
He freely chose the sea, and freely drowned.

FRANCIS HOPE

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THE TIMES

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Creative publishing

In his article on "The Idea of the University Press", Mr. R. W. David confesses to the timorousness with which the Cambridge University Press once brought out three novels: by disguising them as works of history. It may be that the Press had already foreseen its way to mask the frivolity of these maverick productions when it accepted the manuscripts, but there is the germ of a literary game in the vision of scholarly editors struggling to trap the gist of less amenable pieces of fiction in blurbs that would not give the game away and scandalize the book trade. So, however clandestine an act of publication this was, an English academic press of high standing has published fiction and might be argued into doing so again. In America, too, it has been quite common for university presses to publish, if not native fiction, then at least translations, especially the long ones from remoter languages which no commercial publisher could think of handling.

University presses were not set up to publish creative writing and it seems to have been a long time before any of them did so. But several now publish poetry and not only poetry by academics captive within the press's catchment area: the Oxford University Press above all in this country, several university presses in the United States and even, as Mr. Crowther records on another page, one or two in the Commonwealth. Is there any reason why these presses should not go on to publish novels? Poetry may be thought by some to be more "literary" and to have an extra degree of gravity built into it which makes it a more decorous hobby for an academic publisher. But this is hardly the point; what counts is that poetry is in everlasting need of subsidy from its publishers, to compensate for the slim receipts from its public. For a commercial publisher any such subvention looks like charity; for a university press, as several of our contributors to this special number stress, it is a duty.

There is a case, then, for university presses to extend the range of their patronage and consider publishing contemporary fiction, instead of waiting however many years it takes for a novel to be safely promoted to a work of literature and qualify for the learned apparatus that makes an academic edition permissible. Faced with the daunting statistics of novel production in the western world, it may seem irresponsible to be proposing even more outlets for the would-be novelist to sell his work than there are at present. But university presses represent an outlet of a different kind.

It would surely be a winning thought for many aspirant novelists to know that their manuscripts had gone to a publisher who has no call to be bound by the usual commercial imperatives, and no excuse for rejecting work with the frustrating judgment that it may be good but will never sell. A commercial publisher must, of course, try to separate a book's literary qualities from its prospects as a commodity, a point clearly but humanely made in a book published today by Christopher Derrick, a scarred but still buoyant publisher's reader: *Reader's Report* (192pp. Gollancz. 35s.). Mr. Derrick's jaunty chapters of counsel to inexperienced novelists may well be intended to ease the future practice of his calling, or even to insure his livelihood by stimulating the input of manuscripts. (Those who already know how to put a novel together, or have no wish to try, might have preferred to be let further into the ways of professional readers and given facsimile reports on famous novels or accounts of spectacular bombs.)

Inevitably, something of a philosophy of fiction emerges from a book like *Reader's Report* and it is one which implies that commercial publishing houses represent an influence towards the standardization of the novel-form. Mr. Derrick's own suspicion of experimentalism has no doubt been brought on by all the harrowing encounters he must have had with half-baked imitations of recent fads: but is it an entirely sound principle, to take one example, to say that a novel reader is kept going by curiosity about what will happen next, when it is equally legitimate to make him wonder what the novelist is going to *say* next? The same type of novel is likely to be very different from the first and last to get published. The trouble is that any professional reader owes a certain caution to his employer to safeguard against recommending him an unsalable book.

It is an extravagant but, I hope, therefore, that altruistic academic publishers may one day look to the interests of novelists as they do to those of poets. And there is already in existence an institution that could make it easier for them to do so, the creative writing schools attached to American universities where visiting teachers might not be employed to pound promising but callow fictions into a publishable shape. If there was an academic press to hand then it could look after this early surgery as an extension of its own editorial attentions, ensuring that manuscripts were submitted only at a measure of professional polish and ready on them. It would be optimistic to suppose that any university press would want to go on publishing many of the novels thought unacceptable by a commercial firm, but it is the way in which they might *start* on fiction-publishing. If they ever do, let us hope they follow the advice given by Mr. David and practise it on a modest and convincing scale.

Commentary

The traditional critics of the so-called behavioural sciences are reactionaries who doubt that human actions can be reduced to scientific laws. A new and different challenge is now being issued by a celebrated linguist, Professor Noam Chomsky, of the Massachusetts Institute of Technology, one of whose papers is printed on the opposite page. The best of both worlds or all worlds is promised by his own theory that establishes the science of linguistics on the assumption that human beings have unique creative powers and therefore learn a language, not by induction or conditioning as the behaviourist psychologists and positivist philosophers have said, but by imposing on their experience certain innate ideas. His linguistics thus brings comfort to all those who have denied that men are input-output machines or conditioned dogs. At the same time, it offers an alternative to social scientists who, while aspiring to a scientific theory of human behaviour, have not felt comfortable with the behaviourist theory. Traditional philosophy is not only reconciled to the science of man but added to its pedigree as Chomsky makes a point of his debt to Descartes and other seventeenth-century rationalists, as well as to Kant, and Humboldt.

Chomsky has become important also as a social reformer. His message, which he thinks of as having a close affinity to Rousseau's *Discourse on the Origin of Inequality*, has made him a hero of American university students. He condemns the war in Vietnam, against which he has been campaigning indefatigably, as just one of the many evils produced by a repressive social order. A good society, Chomsky believes, must above all encourage self-expression. He opposes educational institutions where teachers are supposed to impart skills, information, understanding, because, as human beings come equipped with an innate rational apparatus, the teacher's proper function is to stimulate his pupil into developing what is within him. Instead of praising the use of experts in government as social scientists have generally done, Chomsky wishes to do away altogether with the elaborate governmental apparatus that has harboured such experts and used them to disseminate falsehoods that would gain support for the war. Chomsky would have every man govern directly without intermediaries, through small groups such as town meetings or workers' committees, although he is also convinced that rational organization of society requires replacing capitalism with planning. And these educational and political conclusions follow, Chomsky argues, from the recognition that human beings have innate ideas.

Linguists are generally disposed to agree that there are uniformities underlying the diverse "surface structures" on which they have concentrated, although they are not all convinced that Chomsky's work on "generative grammar" and "deep structures" refutes positivist philosophy. But some opponents of positivism are even more critical of the match Chomsky has made between rationalist philosophy and science. They suspect that, his polemics not withstanding, his theory of human nature is very different from that of the philosophers he cites, whose belief in the rational capacities of man was part of a larger conception of a rational universe. Chomsky's only indication of what precisely he means by innate ideas, that they are to be understood as a system of fixed rules, seems to be incompatible with creativity. If language can be explained as the product of such fixed rules, then the human use of language is not creative in any traditional sense and computers could be programmed to speak. In that case, Chomsky is substituting for the behaviourist machine-man, not a Cartesian man but a talking ant-man.

Others, mainly concerned with his social prescriptions, are also convinced that Chomsky misses the important implications of human creativity. In spite of the great variety of social doctrines carefully argued by non-positivist philosophers over many centuries, Chomsky's assurance that his educational and political preferences are the only ones compatible with a non-behaviourist view of man suggests, they feel, that he does not take seriously the capacity of human beings to interpret and respond in undetermined ways. For this is what makes human life too complicated and changing an affair to be settled by any simple formula. To such critics, Chomsky's version of innate ideas is but another, more engaging and insidious variation on the old positivist dream of renewing uncertainty from human life.

* * *

Some people say that the resignation of the General means the end of "participation". In which case it is natural to wonder what will become of that interesting experiment in participation that has been taking place at the Bibliotheque Nationale. "Les evenements" of last May and June were marked in the Bibliotheque Nationale by a gentleman haranguing the Reading Room and demanding reforms. The result was the creation of an Association des Lecteurs, which did not always have very good relations with the administration. However, it was decided to create a Comité Constitutif des Lecteurs, and that this committee should be elected by readers. The committee has twelve members, and is made up of eleven different categories, including the different grades of university teacher and research worker, journalists, members of the liberal professions, and "hommes de lettres et historiens" who are not members of universities. Foreign readers were allowed two representatives.

The elections were very French. There was first of all a profusion of candidates (thirteen University Professors for one place, and no less than ninety-five foreign contestants for their two places). These candidates were allowed to distribute propaganda and an attempt was made to establish lists of twelve, so that people were urged to vote for the whole list. One candidate distributed a photograph of himself in his "amis lecteurs et electeurs", another candidate, urging the electors to refuse all false dialogue and participation, promised to turn the "pseudo comité consultatif social-réformiste" into a "comité d'action révolutionnaire". But abstention was higher than in most French elections. Of the 10,008 readers who were invited to register themselves as electors, only 2,755 actually did so and only 1,595 then voted. The highest number of votes went to Simone de Beauvoir, who got 539 and headed the category "hommes de lettres", whilst Raymond Picard, with 515 votes, will represent the professors.

In fact it was the list presented by the readers' association which was victorious in all but two of the categories (including the foreigners). These candidates have promised to work for reforms, many of which are easily foreseeable, such as an extension of opening hours and an increase of reading-room space, but the long-term they are mainly concerned with the catalogue.

After the elections, they made no declaration on the often-discussed plan of building an entirely new Bibliotheque Nationale, either in the now abandoned market region or on the Paris periphery. At all events, it will be interesting to see how successful they will be in what they have called "cette oeuvre de réflexion et de ténacité"

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We still have in print Songs of Two Savoyards, 1891, by W. S. Gilbert and A. Sullivan, 21s. On looking in our archives we were delighted to find a letter from Gilbert, in negotiating the royalty agreement, saying "I am content to take 1/6 as before; provided that Sir A. Sullivan is not paid at a higher rate than this. If he is, then I must be paid at the rate at which he is paid." The letter is dated 10 May, 1891.

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Knowledge of Language

NOAM CHOMSKY

Noam Chomsky is giving six John Locke Lectures in the University of London and the Sherman Memorial Lectures at University College London. The following is excerpted from the first of the John Locke Lectures given on April 29.

I

In these lectures, I want to discuss some technical questions internal to a specific theory of language structure that I will sketch. I would also like to suggest that this rather technical study is potentially of more general interest, that by studying it, we may hope to learn some important truths about the nature of human intelligence and the products of human intellectual performance. This investigation may lead us to study the inherent capacity, the "generative capacity", of the mechanisms underlying behaviour in the case of automaton, animal or man. If we do not carry out this abstraction, then Wells is surely incorrect in his claim that human capacity is greater in scope than that of animal or automaton. But if we make the abstraction, then he is wrong for more interesting reasons. It was obvious even to the Cartesians that

> because there may be an immeasurable variety in the impressions made by the objects upon the sense, there may also be an immeasurable variety in the determination of the Spirits to flow into the Muscles, and by consequence, an infinite variety in the Motions of Animals. (François Bayle, 1699).

In short, an animal can operate on the principle of the speedometer—producing a potentially infinite, in fact in principle continuous, set of signals as output in response to a continuous range of stimuli—the signalling system can be infinite, in fact continuous, in the only sense in which any physical signalling system can be regarded as continuous. The range of behaviour is thus in principle greater than that of human language which is a discrete system not by a difference of degree, but by a difference of kind.

Examples can easily be found. Consider a case described by W. H. Thorpe: a bird song in which the rate of fluctuation between high and low pitch signals the intensity with which territory will be defended. This is in principle a continuous system. Its scope is therefore greater in kind, not degree, than that of discrete human language. This signalling system differs from human language not only in that it is far greater — not numerically more limited — in scope, but also, more importantly, in that it is directly associated to a non-linguistic dimension; it is, in short, a signalling system, like a speedometer, and not a language in the human sense, a system that is available for free expression of thought precisely because it is not under direct stimulus control, and does not signal "points" on "non-linguistic dimensions". This fact poses interesting problems for inquiry; the Cartesians took it as one demonstration that man escapes the inherent limits of mechanical explanation, as they understood the latter notion. Whatever the explanation and analysis may be, the point is that human language differs qualitatively in this respect from animal signalling systems, not in that its scope is numerically greater in finite magnitude, as Wells erroneously believes, nor in that it is infinite as compared to the finiteness of animal behaviour, in accordance with the quite ridiculous view that he attempts to refute, but rather in that it is in principle an infinite discrete system rather than a continuous system or a strictly finite system of signals, and that it is related to stimuli not by the mechanism of stimulus control, but by the much more obscure relation of appropriateness.

When we consider automata, the matter is still more clear. There is, of course, no possibility of "introspecting" into the processes by which the interpretation of these utterances, or the free and creative use of language, takes place. If this is correct, then it is quite pointless to speculate about the "evolution" of human language from animal communication systems. It is an interesting question whether properties of human language are shared by other cognitive systems. But no dogmatic assumptions are in order—that much seems clear.

The set of rules and principles that determine the normal use of language I will refer to as the "generative grammar", or simply the "grammar" of the language. The linguist is concerned to construct a theory of the grammar of the speaker-hearer, the person who knows the language. The latter is the object of the linguist's study. He cannot, of course, observe it directly, and can only attempt to construct a theory of the speaker-hearer's grammar, making use of whatever evidence he can obtain by observation or introspection, all such evidence, of course, being fallible and subject to correction and revision.

What is postulated is that to know a language is to have a certain mental constitution which is characterized by the linguist's theory. There is nothing mystical about this approach, contrary to what is sometimes believed. It is precisely the approach that would be taken by a scientist or engineer who is presented with a black box that behaves in a certain fashion, with a certain input-output relation, let us say. The scientist will try to construct a theory of the internal structure of this device. If he is unable to investigate the physical structure of the device, he will not hesitate to ascribe to it a certain structure, certain components with specified interactions, perhaps a certain system of internally represented rules and principles, if this turns out to be the most successful theoretical approach. There is no reason to adopt some different standpoint when the object under investigation is the human being.

In the case of the black box, the scientist may be mistaken in attributing to it an abstract grammar as its internal structure. He may be wrong in postulating that a specific set of rules and principles has been internalized by the device as an element of its "mental state", if one wishes to use this terminology. He may be wrong in postulating that a specific set of rules and principles has been internalized by the device as an element of its "mental state", if one wishes to use this terminology. He may also model the wrong rules and principles, or more deeply, in that he has taken entirely the wrong approach to understanding the device. My belief that the theory of mind is best conceived in these terms is grounded in two sorts of considerations. First, its success in explaining a variety of phenomena. Second, the difficulty of constructing a coherent alternative. I will discuss the first kind of grounds in subsequent lectures. Let me turn briefly to the second.

On the surface, the behaviourist account of language use proposed by many philosophers, psychologists, and linguists, appears to be a genuine alternative approach. However, the behaviourist alternative, as actually formulated, contains so many escapehatches that it ultimately has no empirical content whatsoever, so far as I can see. The matter is worth a few moments' discussion, since the development of the behavioural approach in psychology and the social sciences has been heralded as a major breakthrough. My personal opinion is rather different. I think that despite real achievements, it has turned into an intellectual and social calamity. However this may be in general, the behaviourist position with regard to language collapses when the issue is pressed.

I think that Quine's recent writings are quite informative in this regard. Quine has been the leading and certainly the clearest exponent of a behaviourist position with regard to human language, its use and acquisition. He has frequently indicated that he sees himself as developing a view rather like B. F. Skinner's. The latter proposition, incidentally, seems to me without content. Skinner, so far as I can see, has no position at all with regard to human language. He has made a variety of terminological proposals; in particular he insists that the words "stimulus", "response", "reinforcement", and several neologisms be used in describing language use, but he proceeds to deprive these terms of any content. For example, his notion of "reinforcing stimulus" includes as a special case stimuli that do not impinge on the organism at all, but are merely hoped for or imagined. Quine, too, uses the term "reinforcement" in a purely ritual fashion. Thus he suggests that in the case of language learning, the child's reinforcement is the "corroborative usage" of the speech community. Anyone would agree that corroborative usage, that is data, is required in language learning. Quine in fact insists that his behaviourism is virtually empty. In his most recent discussion of this matter (Hook, ed., *op. cit.*) he rejects the restriction of "behaviourism" to the theory of conditioning, and says this: "When I dismiss a definition of behaviourism that limits it to conditioned response, am I simply extending the term to cover everyone? Well, I do think of it as covering all reasonable men. What matters, as I see it, is just the insistence upon couching all criteria in observation terms." All conjectures, he says, must "eventually be made sense of in terms of external observation". This is, to be sure, a sense of "behaviourism" that would cover all reasonable men.

Quine states explicitly that "conditioning is insufficient to explain language-learning". In his *Word and Object* (1960) Quine states that a theory, in particular a language, can be characterized as "a fabric of sentences variously associated to one another and to non-verbal stimuli by the mechanism of conditioned response". On the face of it, this definition seems inconsistent with the assertion that "conditioning is insufficient to explain language-learning". If the latter is true, then a language will not be a fabric of sentences and stimuli associated by the mechanism of conditioned response.

The problem already arose in *Word and Object*. Here he specified three mechanisms by which "sentences can be learned", three mechanisms for language-learning. The first method is association of sentences with sentences: the second association of sentences with stimuli. These two methods would, it is true, lead to a fabric of associated sentences and stimuli. But there is a third method that is left rather obscure in *Word and Object*, namely, learning of sentences by what he calls "analogic syntheseis". I quote in full his discussion of this notion:

> It is evident how new sentences may be built from old materials and volun-

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by virtue of analogies. Having been directly conditioned to the appropriate use of "I hurt" for "This is my foot" as a sentence, and "Hand" likewise, and "My foot hurts" as a whole, the child might conceivably utter "My hand hurts" on an appropriate occasion, though unaided by previous experience with that actual sentence.

In Quine's terminology, the sentence "my hand hurts" might be learnt by this method, the method of analogic synthesis. Clearly, this is a curious use of the word "learning". Putting that aside, however, consider the consequences for his theory of language. Suppose that the sentence "My hand hurts" is "learnt" in this manner, and consider now the assumption that a language is a fabric of sentences associated by the mechanism of conditioned response. Then the sentence "My hand hurts" in the given example is associated to the complex containing "foot", "My foot hurts", and "hand" by the mechanism of conditioned response. To say this would be to deprive the notion "conditioned response" of its strict meaning, or anything resembling this meaning. The responses and stimuli entering into the relationship of "conditioning" need not even appear together. Of course, until the notion "analogic synthesis" is given content, the theory is vacuous.

In *Word and Object* Quine introduced the notion of an innate quality space with a distance measure, to explain induction. He holds the "denizens of the quality spaces" to be "stimulations, any and all, with no prior imposition of dimensions". No further conditions are given. The concept is therefore quite vacuous. There is, for example, no objection to a quality space with a dimensional structure so abstract that any two sentences of English are "closer" than a sentence of English and a sentence of any other language, so that a person innately endowed with this quality space could learn all of English, by induction, from a presentation of a single sentence. He could, that is, generalize properly from such a presentation to full knowledge of all sentences of English with the situations in which they are appropriate.

The concept "quality space" is not entirely vacuous, however. Thus Quine insists that the quality space permits only what he calls "induction", and not the move to the "analytical hypotheses" which, he holds, must be developed somehow by the language-learner. I quote: "The as yet unknown innate structures, additional to mere quality space, that are needed in language-learning, are needed specifically to get the child over this great hump that lies beyond ostension, or induction" – that is, they are needed to get the child to "analytical hypotheses" (Hook, ed., *op.cit.*). Quine also insists (*Synthese*, December, 1968) that "generative grammar is what mainly distinguishes language from subhuman communication systems", correctly, I am sure. Perhaps it is proper, then, to interpret him as saying that the principles and rules of the internalized generative grammar are among the "analytical hypotheses" that are arrived at by the "as yet unknown innate structures, additional to mere quality space, that are needed in language-learning . . . to get the child over this great hump that lies beyond ostension, or induction." The task of the linguist, in this interpretation, is to arrive at the internalized generative grammar using the evidence of language use. He will then seek to determine the nature of the quality space and the innate structures, additional to the quality space, that are needed to account for the construction of this generative grammar by the language learner. I believe that this is a fair rendition of Quine's most recent formulations. I think it is fair to describe this as an abandonment of behaviourism. I would only suggest that we now also abandon the terms "association", "conditioning", "reinforcement", and "behaviourism", now that they have been deprived of whatever content they have in the psychological literature, and now that all of the characteristic assumptions of behaviourism have been abandoned.

One last remark on Quine's behaviourist theory of language. In *Word and Object* Quine defines a language as a "complex of present dispositions to verbal behaviour, in which speakers of the same language have perforce come to resemble one another". Surely he must abandon this view. Presumably, a complex of dispositions is representable as a set of probabilities for utterances (responses) in certain definable circumstances or situations. Suppose that knowledge of language is represented by such a description. Then assuming "circumstances" and "situations" to be defined in terms of objective criteria, as Quine insists, it is surely the case that almost all entries in the situation-response matrix are null. That is, in any objectively definable situation, the probability of my producing any given sentence of English is zero, if probabilities are assessed on empirical grounds; in any event, it is not detectably different from the probability of my producing some sentence of, say, Japanese, if probabilities are assessed on empirical grounds. Thus knowledge of English is not differentiable from knowledge of Japanese. Clearly the whole approach is untenable, and should be simply abandoned. If it is a generative grammar that mainly distinguishes language from subhuman communication systems, as Quine holds, then a language cannot be defined as a complex of dispositions to respond, since a generative grammar cannot be characterized in these terms.

To summarize: as a first approximation it is fair to assume, as a plausible hypothesis, that the "state of mind" of a person who knows a language is characterized by a generative grammar, a system of rules and principles that determines a sound-meaning connexion for an infinite set of sentences. A deeper problem will be to investigate the "state of mind" that is innate to the organism, that makes it possible for the grammar to be constructed in the specific way it is on the basis of experience. Thus far there appears to be wide substantive agreement, though terminologies may vary. Agreement does not prove correctness, of course. To show that this approach is a valid one, one must demonstrate empirical successes in accounting for some interesting phenomena. But agreement does indicate, I think, the difficulty of conceiving a coherent alternative.

So far I have said nothing of "knowledge of language". I think that it would be quite reasonable to suggest a characterization of "knowledge of language" in the terms just given; to say, that is, that to know a language is to have internalized a generative grammar (equivalently, to have developed a state of mental organization as described by a generative grammar). It might be argued that this proposal does violence to the concept "knowledge". The latter concept seems to me sufficiently obscure so that I do not know whether or not this criticism is just. It seems to me that our concept of knowledge fades into obscurity at the point where we consider what Leibnitz referred to as the principles that "enter into our thoughts, of which they form the soul and the connexion", principles as necessary to thought "as the muscles and sinews are for walking, although we do not all think of them". In the past, I have tried to avoid the problem of explicating the notion "knowledge of language" by using an invented technical term, namely, the term "competence" in place of "knowledge". However, the term "competence" suggests "ability", "skill", and so on, through a chain of association that leads direct to much new confusion. I do not think that the concepts of ordinary language suffice for the purpose at hand; they must either be sharpened, perhaps somewhat arbitrarily, or replaced by a new technical terminology. Either approach has a familiar disutility.

Suppose that we were to propose that to know a language is to have constructed, to be sure unconsciously, a specific generative grammar. A familiar argument against this proposal is that I can tell whether someone knows English, but I know nothing of the internal workings of his mind. The argument seems to me weak, because it begs a question rather like the one under discussion. If we are prepared to admit that the mind can incorporate unconscious theories, systems of principles and rules that we might describe as unconscious knowledge, then it is at least conceivable that I have an unconscious theory that attributes to other persons minds of a certain character, and that assigns to them mental states by virtue of certain actions that they perform. Suppose, furthermore, that this theory relates to my unconscious theory of English in such a way that I believe someone to know English when I attribute to him the mental state described by (or incorporating) the rules and principles of English grammar, arriving at this conclusion on the basis of his behaviour. I see no incoherence in this formulation, which would lead to the conclusion that my concept "knowledge of a language" is directly related to the concept "internalization of the rules of grammar".

Perhaps one might approach the analysis of "knowledge of a language" in a simpler and more direct way, supposing that to know a language is to know how to speak and understand, the latter being a dispositional concept of some sort. This leads us nowhere, so far as I can see. The problem immediately arises of characterizing the relevant dispositions, determining how they are related, how this complex is organized and developed, why certain dispositions are excluded from it and others not. Furthermore, we must face the fact that two people may have very different dispositions, may be inclined to say very different things in given circumstances and to interpret what is said quite differently, and yet we may attribute to them exactly the same knowledge of language. We are back where we were, so far as I can see.

There are difficulties, perhaps not insurmountable but worth mention nevertheless, in attempting to account for knowledge of language in terms of "knowing how". To know English is, let us say, to know how to talk grammatically, how to understand what is said to us in English, and so on. To say that someone knows how to do such things is to say that when the relevant acts are performed, they are performed intelligently. To act intelligently, as Ryle put it long ago, is not merely to satisfy certain criteria but also to apply them. But what does it mean "to apply criteria"; how do we know which criteria to apply, how are these criteria related and organized? Again, we run into a barrier that can be overcome, I think, only by introducing some concept like generative grammar, and mental representation of generative grammar.

In practice, the discussion of "knowing how" often takes a different, and I think misleading turn at exactly this point. It is said that to know how, to be able to act intelligently, is to have a skill, a disposition or complex of dispositions to act in a certain way. Consider the standard example, knowing how to play chess. This is sometimes described as a skill acquired by training, a complex of dispositions to make certain appropriate moves, a skill that improves with practice. A person is said to know how to play chess if he normally makes the permitted moves, avoids the wrong moves and so on (Ryle). But there is a possible source of confusion here. Consider the difference between the two questions: "does John know how to play chess"; "how well does John [know how to] play chess?". It is the latter not the former that asks about a skill and how well it is exercised. The former asks about possession of knowledge, which can be partial or improved only in the way in which knowledge of facts can be partial or improved.

Knowing how to ride a bicycle may be a matter of having certain habits and reflexes, and knowing how to drive a car may be a matter of having certain skills. Similarly, being able to play chess well may be a matter of having certain skills, acting thoughtfully, and so on. But knowing how to play chess seems to me more like knowing how to get from New York to Chicago than like knowing how to ride a bicycle or drive a car. If a person does not know some specific rule of chess, say the rule of castling, he may still play chess very well; he may be world champion, in fact, although it would still be correct to say that he does not know how to play chess in the way the rankest amateur who loses every game may very well know how to play chess. We may say that this chess champion has partial knowledge, but his defect of knowledge is very different from the defect of knowing how to play chess in the poor player who knows all the rules (perhaps unconsciously), has the ability to formulate them, has a profusion of skills, disposition, [illegible] full action, and so on, according to appropriate in relation to the play well, but not in relation to knowing how to play; the latter [illegible] has an irredeemable intellectual component.

It is true that we say that one knows how to play if he can make the right moves, &c. (puts it); that is, his actions are the evidence that lead us to attribute to him the knowledge how to play chess—perhaps erroneously. But not the same thing at all as saying to him the ability to play well. Perhaps on this evidence. The concepts are different though the evidence applying them may overlap.

One last problem. Suppose one is willing to accept the description of knowledge of a language in terms of possession, [illegible] sentation of a generative [illegible] Clearly, the rules and principles this grammar are not [illegible] consciousness in general, though undoubtedly are. I think, [illegible] we discover, empirically, is the principles and rules that are access to consciousness are interesting some obscure and apparently way among others that [illegible] the whole complex of rules principles constituting a [illegible] of a very tight and design, and meeting [illegible] and restrictive general [illegible] Suppose that one is prepared to the notion "knowledge" in [illegible] —that is, to accept the locution and so knows the grammar [illegible] language, its rules and principles including those that lie beyond [illegible] ness. Suppose that further investigation leads us to the conclusion this knowledge is acquired on the basis of certain innate principles what might be called "universal grammar". I mean by "universal grammar" a certain fixed [illegible]

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[illegible] schematism that determines what counts as linguistic evidence and what knowledge is [illegible] what grammars are constructed on the basis of this experience. Would we want to say, as well, that the child "knows" the principles of universal grammar? [illegible] come to me that very little turns on the answer given to this question. So unclear is to me whether the term "knowledge" is sufficiently [illegible] to guide us in making a decision. [illegible] to be quite useful to have a concept X such that a person who knows English, and thus knows certain facts of English, also Xs these facts; that furthermore, he Xs the principles and rules of his internalized grammar, both those that can be brought to awareness and those that are forever hidden from consciousness; and that he Xs the principles that underlie the acquisition of language in the first place. We have no clear concept such as X. My guess is that Leibniz would have been happy to extend the concept "know" to have the meaning of X. It seems a natural enough step to me, though I do not want to press the point. If we were to adopt this way of speaking, extending familiar terminology in what seems to me a natural direction, we would then speak of knowledge, unconscious knowledge, and innate knowledge. A person who knows English would no doubt have conscious knowledge that bachelors are unmarried or that "is" goes with singular and not plural subjects. He would have unconscious knowledge of the fact that the passive transformation is ordered in a certain way with respect to others. He would have innate knowledge of the fact that transformations apply in a cyclic ordering. We might refer to his innate knowledge as "knowledge of universal grammar". Alternatively, we may use the term "know" in a narrower way, restricting it to conscious "knowledge that", and to knowing how, why, who, and so on. "Knowledge of", in the sense of "knowledge of language" will then be explicated in terms of a new technical terminology: "internal representation of a grammar", "... of an innate chematism", and so on. In this usage, what is "known" will be a somewhat ill-defined and, perhaps, a rather scattered and chaotic subpart of the coherent and important structures and systems that are described in term of the new, more forbidding terminology. As long as we are clear about what we are doing, either approach seems quite all right.

To the Editor

Henry James

[illegible] to the introduction to the English translation of his *Oscar Wilde*, reviewed in your columns on May 8, Mr. [illegible] Jullian states that "the veil [illegible] covers the Victorian homosexual [illegible] being gradually torn aside".

Furthermore, every year brings [illegible] revelations, England has lost her [illegible] Dickens and Oscar Wilde is no longer the only one of his kind; it has [illegible] only come to light that Samuel [illegible] was in love with a young [illegible] woman. Probably soon it will be [illegible] that of Henry James, as some very [illegible] promising letters concerning him [illegible] circulating in London.

[illegible] high time that this canard about [illegible] was scotched, once and for all. It [illegible] to have originated some six years [illegible] after the result of a misunderstanding [illegible] of "Canadian cache" of James [illegible] when the Canadian writer Phyllis [illegible] Garth was engaged on her book [illegible] on John Addington Symonds and [illegible] made the then largely unpublished [illegible] correspondence between Henry James [illegible] and Edmund Gosse, in which [illegible] discussed the problem of homosexuality in the context of the respective [illegible] experiences of Symonds and Wilde. [illegible] James letters are in no way pornographic or even to adapt the work [illegible] for a television play. Free- [illegible] those inquiries are coupled with [illegible] the rapid action as the matter [illegible] of permission cannot be [illegible] limited title opportunity, may be [illegible] original content.

[illegible] the past five years I have [illegible] several thousand letters from [illegible] about James, both in this country [illegible] America, and had such "correspondence existed I [illegible] that it must have become known [illegible] him [illegible] or myself. Indeed [illegible] had his attention drawn to the [illegible] some time ago. Writing to the [illegible] 17, 1965), he stated that [illegible] two years of search I can report [illegible] sensational documents have [illegible] so far as I can determine".

[illegible] the story has caused consternation among Henry James's surviving relatives, to whom the writer of this letter [illegible] from my intimate family knowledge can only say that the idea of the great Master having had a homosexual affair, whether "compromising" letters about us is likely as Sir Winston Churchill having ordered the assassination of General Sikorski. Perhaps the "compromising letters" will now be taken from circulation by their owner, and locked up in a safe for fifty years like the alleged Hitler document.

H. MONTGOMERY HYDE.
Long House, Tenterden, Kent.

Arnold Bennett Museum

[illegible] I join Mr. Robert Ronson [illegible] in manifesting resentment at [illegible] of the Arnold Bennett Museum [illegible] I ask, too, what is to happen [illegible] to mementoes and souvenirs which [illegible] are with other people, gave to [illegible] them? Are they to be dispersed [illegible]?

HENRY ADLER.
[illegible] Gardens, London, S.W.7.

Authors' executors

[illegible] I through your columns [illegible] plea to the executors of [illegible] it is that they should make [illegible] quality and address known to the [illegible] heirs of the testator's books—even [illegible] those which are out of print.

[illegible] get all manner of requests [illegible] permission to make use of copyright [illegible] in various ways, whether to use [illegible] passage in an anthology, or to [illegible] have copies of the whole work [illegible] typed, or even to adapt the work [illegible] for a television play. Frequently these inquiries are coupled with [illegible] requests for rapid action as the matter [illegible] is urgent if permission cannot be [illegible] granted the opportunity may be [illegible] lost.

rights there is no problem. The publisher can give the permission, collect the fee, and hold the author's share until he knows to whom it should be paid. If the sum is substantial the publisher will try to trace the executors, but if the sum is only a pound or so the cost of tracking down the executors would be quite out of proportion to the amount involved, and the publisher will probably just hold the money until somebody asks for it.

The real trouble arises when the original contract has not empowered the publisher to deal with the particular request. The publisher will then wish to forward the request, or refer the applicant, to the author or his executors. Only too often the publisher does not know who the executors are, or where to find the author if he is still living. In these cases the applicant will have the choice of either not using the copyright material (which may be a real hardship to him and in some instances a hindrance to scholarship) or taking a chance and using the material without permission. Neither course is satisfactory, and neither would be necessary if the publishers knew who the executors were.

JOHN G. PATTISSON.
The Bayne Group of Publishers, 2 Clement's Inn, London, W.C.2.

"Rough Justice"

Sir,—The good Lord knows (and that fraction of knowledge at least I share with him) that reviewers have a difficult job, but your reviewer of *Rough Justice* (May 1) surely falls short in his estimate of C. E. Montague.

Montague was no novel writer, agreed. But to go on to say that "to convey his vision of the world by presenting human beings in action was quite beyond him" will not do.

Fiery Particles is one of the best collections of short stories in the language: let all writers remember it to the credit of the brave, intelligent man who wrote it.

LAURENCE MEYNELL.
33 Park Crescent, Brighton.

Moto perpetuo

Sir,—It can be be quite nice to be put down by the *TLS* because you might, consequently, pick one's book up and, to be fair, the *TLS* is as good at taking criticism as it is at handing it out. But what puzzles me is that in treating my *A Perpetual Motion Machine* critically (May 8) your reviewer says of the longest poem in the book, "The Tomb of David Hume", that it "moves glacially, remorselessly and abstractly along". As it is obvious from the poem's imagery that it sees man in the context of modern astronomical research, this movement of the poem is *exactly* what I was attempting to do. Now your reviewer convinces me I have managed to realize this intention, and to be criticized for metrically simulating galactic movement is indeed, most encouraging. With attacks like these who needs eulogies?

ALAN BOLD.
19 Gayfield Square, Edinburgh, 1.

The Jews and their Jews

Sir,—The penetrating review of J. M. Landau's *The Arab in Israel* (April 17) speaks of Israel as being "a colonial fortress in a hostile Arab region". It would be interesting to know your reviewer's definition of "colonialism".

The sweeping assertion of the New Left that Israel is an American colony in the Middle East can hardly stand up to any objective study of the facts. Most significantly, the clash of Israeli and American policy, both in the post-Suez period and, in recent weeks, indicates very clearly that Israel pursues an independent line.

Similar to the former relationship of Britain and its colonies.

As for the population of Israel, the majority are native-born Israelis who have no allegiance to any country or power outside Israel. Their historical association with the land of Israel is a result of those interests, then precisely the same would apply to Arab states such as Lebanon, Syria, Iraq, Jordan, &c. These too emerged as a result of the colonial interests of the Great Powers.

F. SAVAGE.
2 Lockmead Road, London, N.15.

"Our reviewer writes: 'I did not use the word "colonialism" and must ask to be excused from defining it, since its meaning seems to depend on the allegiances of the user. I do not regard the adjective "colonial" as making any "charge". I regard it merely as a technical term the use of which in this connexion seems to me to be justified by the fact that Israel was founded quite recently by settlers from overseas. I am not a member of the New Left, or even of the Old Right, but merely a student of international affairs attempting the sort of analysis on which one can base modest, though no doubt fallible, predictions. I was not writing about the relationship of Israel with America. It is of course an important part of the story, both well documented and complicated, as might be expected from a super-power which speaks with many voices and often pursues contradictory policies, but it is not immediately relevant to the demographic question.

"With Eisenstein in Hollywood"

Sir, We have read Ivor Montagu's *With Eisenstein in Hollywood* and the *TLS* review (March 28) of it with great interest. There is no doubt that he has added significantly to the biography of Eisenstein and particularly to the understanding of those years of "leave" that were to be of crucial importance to the balance of his career. But surely it is an exaggeration to claim that Mr. Montagu's book "fills the final gap" with respect to Eisenstein's life and work. It may be of interest to your readers, to know that in the spring of 1970 Indiana University Press will publish a documentary history by Ronald Gottesman and Harry Geduld covering the period November, 1930, to June, 1932, under the title *Sergei Eisenstein and Upton Sinclair: The Making and Unmaking of "Que Viva Mexico"*. This work draws upon the Sinclair Archive at the Lilly Library and reproduces hundreds of letters to and from the principals in the Mexican adventure. Although this book will not "fill the final gap", we believe it will shed much light on the "Mexican tragedy" that Mr. Montagu treated in a short chapter of his book.

MICHAEL A. ARONSON.
Indiana University Press, Bloomington, Indiana 47401, U.S.A.

"Art and Revolution"

Sir,—I quite agree with Fr. Levi (May 8) about John Berger's uniqueness as a critic, which I was rather taking for granted. But I don't accept that his statement is all that clear, or the Russian example nowadays all that actual. As for Neizvestny's sculptures, I was not "dismissing" them, only saying that they don't seem good enough to support the argument. By "second-rate" I meant below Lipchitz but possibly above Epstein in the particular tradition to which all three belong.

YOUR REVIEWER.

The enigma

Sir,—Jessica M. Kerr (May 1) prompted by the review of Michael Hurd's delightful *Elgar* (April 3), brings to the *Enigma Variations* may lie in the passage from Sir Thomas Browne's *Religio Medici*: "There are wonders in true affection: it is a body of *Enigmas*, mysteries, and riddles. . . ". While it is gratifying to learn that Sir Malcolm Sargent supported this idea, I think it was first put forward by Mrs. Cecil Dickenson and published, with acknowledgment to her, in my *Edward Elgar* (1955).

But what really matters is Mrs. Kerr's comment: "In Sir Edward Elgar's copy of . . . *Religio Medici*, in which he had marked many of his favourite passages, a marker was found at the page on which was printed these words." I have a letter from Elgar's daughter, Mrs. Elgar Blake, in answer to my question on this point, which says: "No, I have not got or found his own copy of Sir Thomas Browne."

If Elgar's copy has since been found, this is new, exciting, and important evidence. If not, let this wishful thinking, however understandable and attractive, be promptly quashed, before it is everywhere quoted as fact.

DIANA McVEAGH.
Flat C, 7 Holland Villas Road, London, W.14.

The Bishop's riddle

Sir, The following riddle is said to have been written by the late Bishop of Salisbury, and the answer is a word of one syllable. My colleagues and I have been working on it for some time; but, though we have often seemed to come close to an answer, the solution still eludes us and we have now given up. May we throw ourselves, on the ingenuity and erudition of your readers?

Incidentally, the present Bishop of Salisbury writes that he does not know the answer and that he has never met anyone who could tell him.

I sit on the rock, and call for the wind,
But the storm once abated, I'm gentle and kind.

I have kings at my feet who await but my nod
To lie down in the dust on the ground where I've trod.

I'm oft seen in the world, though known to but few;
The Gentiles despise me: I'm pork to the Jew.

I never have passed but one night in the dark,
And that was with Noah alone in the Ark.

My weight is three pounds, my length is a rule,
And when you have guessed me, you'll say with a smile

That my first and my last is the boast of our Isle.

IVAN MORRIS.
Department of East Asian Languages and Cultures, Columbia University in the City of New York, N.Y. 10027, U.S.A.

Otto Gutfreund

Sir,—I took the statement that Gutfreund committed suicide unacknowledged (except between the lines) from Miroslav Lamač's book. I am ashamed to say that I do not know whether Mr. Lamač or Mr. Landesmann (May 8) is right, only that they are both better informed than

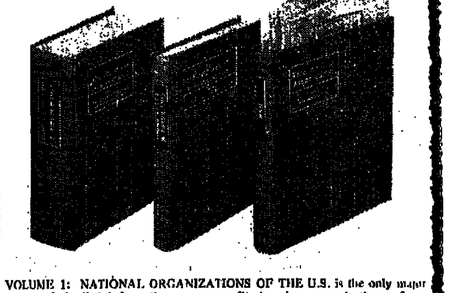
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Fitting tribute

MAYNARD MACK and IAN GREGOR (Editors): *Imagined Worlds*. 486pp. Methuen. £3 15s.
B. C. SOUTHAM (Editor): *Critical Essays on Jane Austen*. 206pp. Routledge and Kegan Paul. 35s.

The first thing to be said about *Imagined Worlds* is that it is worthy of the man it commemorates. After two memorial tributes to John Butt (by Denys Hay and by James Sutherland) there are twenty-three articles by an unusually distinguished list of transatlantic contributors, and these are followed by a list of Butt's publications prepared by G. D. Carnall. Maynard Mack and Ian Gregor have assembled an impressive volume.

John Butt is probably most widely known as the editor of the Twickenham edition of the poetry of Pope, which has become more accessible since he published a one-volume condensation of the original six volumes in 1963. But one of the reasons why his death in 1965 was felt as such a serious loss was that his much-needed authority in the field he did so much to establish, the scholarly study of Dickens, was lost. Butt's legacy includes *Dickens at Work*, on which he collaborated with Kathleen Tillotson, with whom he also initiated the Clarendon Edition of Dickens's novels, and it is sad that we shall not now have his edition of *David Copperfield* in that series. However, this interest in Dickens has encouraged the editors of *Imagined Worlds* to devote it entirely to essays on English fiction.

The ground covered in this extensive collection is very wide: the articles begin with Congreve and Defoe, and consider, among others, Fielding, Scott, Dickens, George Eliot, Hardy, Lawrence, Joyce, and Evelyn Waugh. The piece closest to John Butt's own concerns is appropriately provided by Kathleen Tillotson; her "New Readings in *Dombey and Son*" is a further illustration of the importance and rewards of subjecting Dickens's texts to close editorial scrutiny. K. J. Fielding, Butt's successor to the chair at Edinburgh, writes interestingly on *Hard Times*. It is perhaps ironic that a novel so much concerned with the withering effects of mere facts should itself stand so in need of them. Since *Hard Times* was catapulted into its present celebrity by Dr. F. R. Leavis "it has become a cardinal piece of evidence for those who present Dickens as a searching critic of nineteenth-century society, but there has been considerable disagreement about what aspects of the contemporary scene the novel really reflects. Professor Fielding has here made it clear that what among other things needs to be taken into account is the discussions between Dickens and Miss Burdett-Coutts about the educational reform movement led by Lord Ashburton. Another useful contribution comes from Gordon S. Haight, the biographer of George Eliot, who demonstrates authoritatively that the character of Klesmer, in *Daniel Deronda*, was not—as has been commonly thought—based on that of Liszt, but was rather suggested by the Leweses' acquaintance with Anton Rubinstein. A further item of which John Butt would certainly have approved is "Scott and the Art of Revision", in which Mary Lascelles investigates, with her accustomed finesse, a certain disingenuousness in Scott's disavowal of literary care and pains.

In the interests, perhaps, of compiling a substantial volume, the editors have also included some essays which ask to be more indulgently viewed. Bonamy Dobrée's apology for Surtees is surely too amiable ("the whiff of good strong country air is with him wherever he goes"); Cleanth Brooks's paper on *Ulysses* is discursive and exegetical by uneasy turns; and the only articles on recent fiction—Andrew Rutherford on Waugh's *Sword of Honour* trilogy and Sylvère Monod (Butt's fellow-Dickensian) on Rayner Heppenstall—adopt uncon-vincingly fulsome attitudes towards their subjects.

The interest of much else, however, outweighs such reservations. Ian Watt shrewdly considers the relationship between Henry James and Conrad, and quotes some hair-raising examples of the Old Pretender's manner ("Thus it is that I throw myself upon the use of this violent machinery" writes James, apologizing for having a letter typed). J. C. Maxwell and Ian Gregor usefully continue the critical debate on Hardy's *The Mayor of Casterbridge* and *Jude the Obscure*, and Peter Ure doubts whether George Moore achieved much by revising some of his earlier novels so extensively.

Most of the papers in *Imagined Worlds* run to between ten and twenty pages, but two more substantial pieces remind one that this standard length is not necessarily the appropriate or convincing one. Mark Kinkead-Weekes's discussion of the evolution of Lawrence's *The Rainbow* and *Women in Love* in the light both of the available manuscripts and of Lawrence's study of Thomas Hardy and his *The Crown* suffers, if anything, from trying to do too much in its forty pages, but it is an article of very considerable value. This sort of sympathetic but scholarly investigation is very much the kind of thing that Lawrence criticism now needs. Equally helpful is C. J. Rawson's "Gulliver and the Gentle Reader", an attractively written account of the way Swift's aggressive personality is felt by the reader, in spite of, or in addition to the various masks, ironies, and indirections to which he was so addicted. Mr. Rawson's subtle judiciousness is particularly well shown in his excellently balanced discussion of the vexing Book Four of *Gulliver's Travels*. The editors of *Imagined Worlds* are to be congratulated on securing—with so much else of interest—these two important essays.

Imagined Worlds contains no essays on Jane Austen, but the volume edited by B. C. Southam, *Critical Essays on Jane Austen*, gives us some evidence of the present state of Austen criticism. Perhaps it is partly the combination of great surface confidence and an underlying evasiveness that makes Jane Austen's works so capable of endless discussion; the novels, apparently so secure in their judgments, seem themselves to elude just summary. Quite simple inquiries (what, for instance, was Jane Austen's real attitude to Fanny Price?) grow disconcertingly more difficult to answer the longer they are pondered. Certainly, it is the more confidently didactic accounts of Jane Austen that wear least well. Tony Tanner's essay on *Mansfield Park*—substantially the same as his introduction to the Penguin English Library edition of the novel—treats it in a schematic manner which owes a great deal to Lionel Trilling's celebrated piece. There is much talk of the passive Christian heroine (also, of course, a suffering consciousness of the Jamesinn kind), about the dangers of acting to the self, about the significance of the card game "Speculation". Mr. Tanner even repeats his hilarious suggestion that the gate at Sotherton for which Mr. Rushworth has trouble in finding the key symbolizes his fiancee Maria's virginity.

Fortunately, however, most of the essays in this collection are less academically orthodox. Brigid Brophy sees Jane Austen's juvenile *History of England* as a piece of psychological evidence in a way that is at least light, bright, and sparkling. Rachel Trickett considers, in the light of nineteenth-century attitudes to Jane Austen, some of the limitations of present critical approaches. Angus Wilson maintains that the deliberate restriction of range in the novels is accepted too lightly, and that her art was deformed and her view of human nature impoverished by it. Mr. Wilson strikes a dissentient note reminiscent of D. W. Harding's well-known "Regulated Hatred" article, and it is a little odd to find that Professor Harding's piece in this volume is a very muted discussion of the problems of reconciling the presentation of character with the use of caricature.

The two freshest essays out of the ten in *Critical Essays on Jane Austen* are by John Bayley and Robert Garis. Mr. Bayley writes on "The 'Irresponsibility' of Jane Austen" with a characteristically brilliant and blithe refusal to be intimidated by received opinion. Jane Austen, he suggests, is a writer with whom we have an essentially familiar relation, one of "enveloping intimacy"; we are involved in a community which Jane Austen herself regards as given. And it is her very imprisonment in that society that liberates her creative powers: "it is because she did not need to invent her world that Jane Austen truly invents her characters". As we might expect, Mr. Bayley proceeds to suggest an affinity in kind if not in size between Jane Austen and Tolstoy. This essay needs, in order to be fully understood, to be related to John Bayley's ideas about personality in literature, as expressed in *The Characters of Love* and elsewhere; but, even on its own, it is immensely suggestive.

Very rewarding, too, is Robert Garis's piece, "Learning Experience and Change". Mr. Garis sees the learning process of one of the principal characters as central to Jane Austen's novels—a familiar enough proposition. But he proceeds to discriminate most valuably between the unsuccessful, too patently willed contrivances which dramatize the theme in *Sense and Sensibility*, and the effortlessly creative and flexible presentation of the development of Emma's mind. Robert Garis studies with generous sympathy and firm judgment the struggles of the novelist to subdue herself and her material into successful art—so much more interesting and creative a task than the earnest, exegetical justification of whatever happens to have been the result.

For beginners

LEIGHTON HODSON: *William Golding*. 116pp. Oliver and Boyd. 18s. (Paperback, 10s.)

Mr. Hodson's little book in the "Writers and Critics" series is an introduction to the novelist, with the qualities and limitations that that term implies. It covers the ground in the most direct way: a biographical introduction, followed by chapters devoted to the novels in chronological order. It assumes no prior knowledge on the reader's part, either of William Golding's ideas and literary peculiarities or of the four books on his work that have been published in the past five years. It explains the novels with careful attention to the problems of interpretation that have most troubled Mr. Golding's critics (the "gimmicky" endings, for example). It contains a full bibliography. In short, it is a satisfactory introduction.

The best of the "Writers and Critics" books have been a good deal more than that, however, and Mr. Hodson must be faulted for not adding substantially to the existing body of Golding criticism. He has [illegible] more as an admirer than as a critic, and has squandered space (of which there is none to spare in this format) in defending his subject against the judgments of forgotten reviews, while shying away from negative criticisms himself. A writer, as firmly established in the modern canon as Mr. Golding now is, scarcely needs such fierce defenders.

What he does need—or at least what criticism of his novels needs—is a more elaborate consideration of his fabulous forms, and a fuller examination of the formal consequences of his moralizing bent. For his uniqueness surely lies in this, that he is a fabulist and a moralist in a time not notable for either. If, fables or its morals. Some of the critical conclusions of such considerations will describe the limits of his remarkable talent; but until the limits are noted, criticism is likely to be simply admiring exegesis. William Golding's novels invite such exegesis (which is one reason for their popularity in the classroom), but they deserve better.

It is not enough, then, to say that Mr. Hodson's book is an introduc-

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Der Romanschreiber und Kritiker Flaubert hat sein Leben lang... schwätzereien und sozialen Phrasen gegeisselt. Die alphabetisch geordnete Sammlung von gehörigen Klischees und Redensarten liegt... Deutschen vor.

A short cut to communication

BY ROBERT ESCARPIT

...ntinental Europe there are ...University presses in any ...t comparable to the awe... ...institutions of Oxford ...bridge or even to the more ...some the less active presses ...United States and of redbrick

...e the main reasons is natur... ...t is easier to be a scholarly ...ur in a country whose lan... ...read by nearly one fifth of ...e world and is widely ...as a vehicle of scientific and ...knowledge. Another rea... ...the status of the universities. ...ge to start a publishing house ...t be able to handle capital. ...ntinental universities have no ...and, even if they had, they ...t be allowed to invest it in ...ial ventures. Whatever their ...ey may be, few of them are ...niversities, and even those ...re seldom have a free hand ...management of funds.

...ust respect the case of French ...ss is typical. They are ...t to hold property, to buy ...to capitalize interests and to ...rprises, but they are strictly ...ted to do any commercial busi... ...of their own. They cater for ...ts and rent them lodgings ...a national agency. Of course ...ng and bookselling could be ...d among "les oeuvres socio... ...ial considering books as ...commodities is an ingrained ...technocratic minds.

...only way to dodge the rule is ...i loi de 1901", which est... ...a liberal statute for non... ...organizations. We resorted to ...-out stratagem in Bordeaux ...ars ago when we founded the ...ditham for Société Bordelaise ...Diffusion des Travaux de ...es Sciences Humaines). The ...was laid out by a few mem... ...the Faculty as "souscriptions ...dées", the maximum allowed ...ash subscriptions being ...s per member. The Sobodi ...its purpose of getting printed ...very badly needed texts ...be found on the commercial ...like Diderot's *Fils Naturel*, ...dozen long overdue theses. ...rprise proved profitable and ...d have made enough money ...est in more ambitious enter... ...But the law does not allow ...olems except to associations ...ues d'utilité publique", a ...ition rather difficult to obtain ...s. And anyway the margin ...en enjoyed by such associa... ...seems extremely narrow.

...ost countries do have other ..., but in France there is no ...native to working on a ...cial basis even under a non... ...ation. Therefore there cannot ...ect institutional link between ...university or faculty and a ...publishing house, however ...rtisan and disinterested, ...an independent organization ...the bill. That was attempted ...ifteen years back when the ...Universitaires de France was ...ed as a commercial non-profit ...publishing house. The P.U.F. was a success, and it still is, Paul Angoulvent who headed it for a good many years fathered the idea of the "Que Sais-Je?" series which stands out as the first application of the mass paperback technique to academic publications. He is one of the most lucid and competent publishers in France. A little pamphlet of his, *L'Edition française au pied du mur*, published in 1960, contains most of the wisdom one can ever hope to find in a publisher's head.

Still, whatever its merits, the P.U.F. is not a university press in the Anglo-Saxon sense. That was to be expected. All similar institutions the world over—like for instance the Fondo de Cultura Económica in Mexico—are drawn and quartered between the demands of trade, public spirit, house policy and science. The horse with the strongest pull is certainly the first. This is no criticism. As Paul Angoulvent very aptly pointed out in his pamphlet, you can hardly ask a publisher to be both a sound businessman and a disincarnate vestal of knowledge. Nor can you ask him to be both a proud academic authority and a community pauper subsidized by the state Maecenas. And he very rightly insisted on the fact that no sound book policy is possible if you do not clearly know what you expect from the book.

What, then, do we expect from a university book? Obviously there cannot be one answer to this question, but quite a number, all apparently contradictory.

The university man who, by rights, is the first one to speak, wants mainly a means of disseminating his thoughts, findings and opinions, and he is perfectly justified in wanting that. Nothing is so frustrating and in the long run so sterilizing for research as lack of communication. The only problem is whether the conventionally printed and commercially distributed book is the right tool for this type of communication. Except in the two extreme cases of fundamental synthesis or vulgarized updating in matters of general interest, most works of this kind have a narrow prospective reading public which can be reached much more efficiently through magazines, mimeographed bulletins or at best cheap offset issues circulated at a nominal price. It is even doubtful whether in future years an exchange network of microfilms, photostats and coded data on tape or cards will not take care of most of the information now entrusted to paper.

The second demand of university presses is that, in the name of the commonweal, they should undertake the publishing of basic large works which may range from encyclopedias to lifetime treatises into which retired scholars will pour the best of their knowledge and wisdom. Such enterprises may be paying in the long run, but they certainly need subsidizing at the start. Most countries have some kind of agency to provide subsidies. But when, as in the case of France, it is a purely state-endowed organization like the Centre National de la Recherche Scientifique, the hoard to be shared yearly between the many claimants is tragically insufficient to meet the demand. Besides, as Paul Angoulvent remarks, state patronage tends to encourage bad management among publishers. It is also bad management for the state which, being the main investor, should be the first to have a share in the profits, if any—a view of things which leads practical minded civil servants to advocate Government presses.

Which does not mean that with some careful planning and a strong enough financial backbone private enterprises cannot undertake such publications. Some do, especially in the Netherlands, where some publishers have made a speciality of difficult, slow-return books.

In fact all these systems may be used separately or simultaneously. Their common defect is that they have no feedback. This means that the authors have to depend on a set-up entirely foreign to their everyday activity, with a policy of its own and little ability to adapt itself to the varying pattern of research as a close-at-hand university press would. If it is not being unduly parochial, I should like to quote the case of the International Dictionary of Literary Terms whose scientific secretariat has been entrusted to my institute in Bordeaux by the International Association of Comparative Literature. Scholars from thirty-two countries are contributing to it and its size should be about that of two volumes of the *Encyclopaedia Britannica*. Its budget was planned in 1961, when the project was launched on a five-year basis, as a £6,000 affair, not including of course the actual printing. The Institute of Comparative Literature in Utrecht took over part of the administrative burden, the French Centre National de la Recherche Scientifique contributed a full-time assistant's salary, the International Association of Comparative Literature made a few loans, my own institute and the University of Bordeaux raked up what amounted roughly to a yearly £400. The rest was to be laid out by a private publisher from The Hague who actually invested a few thousand florins.

It soon turned out that the work was much more complicated than we had thought at first and that it would be more a ten-year job than a five-year one. Naturally enough the publisher is unwilling to run any more risks and the various institutions concerned are also reluctant to commit themselves for such a long period. The subsequent lack of funds has slowed the project down even more and although we are not likely to give it up we have been obliged to fix depressingly cautious target dates. Whereas if the project had been directly managed and controlled by a local university press it would have been possible to recast the financial provisions every year, to meet unexpected demands, to give a push at the right moment and to adapt the investment to the actual needs. The trouble is, of course, that the Sobodi is not and cannot ever be in the £6,000 bracket.

The third and main duty of a university press is to provide textbooks, either manuals or syllabus texts. For the latter the problem has been solved or nearly solved by the paperback revolution. Not all classics are to be found in paperback in all European countries, but there is no doubt that long out-of-print texts to which faculties looked wistfully as possible set-books for the students are now available at every street corner. It is quite easy nowadays to plan a syllabus only on paperbacks, which, by the way, is an appreciable advantage for the students' private budgets. Paperbacks, however, are not everything. There are gaps in their programmes and they have an uncanny habit of getting out of print for a while just when they are most needed. One might think, naively, that some kind of connexion could be established between universities and specialized publishers. After all, a medium-sized university department of modern literature commands a market of two or three thousand prospective buyers. When two or three or more departments in various universities agree on one book to be put on the syllabus they actually offer a ready cooked dish to the publishers. Some societies like the Société Française de Littérature Comparée have tried to issue to the publishers lists of texts they are prepared to put on the syllabus in the next few years, but so far with little or no success.

The case of manuals is rather different. They take a long time to prepare and meanwhile a university reform is more than likely to occur. For many reasons—among them the fact that most continental universities were understaffed and that the teaching body had little time to spare—there was a dearth of manuals until recently. Nowadays specialized publishing houses are doing rather well in this field. In France especially there are at least half-a-dozen series in the human sciences which may be compared to the best ones abroad. Such a result was obtained by giving the status practically of a university press to the department in charge of the series, with one or two well-known scholars at the head of a brains trust composed of colleagues or pupils accustomed to working as a team. The system is good. It might be better if commercial competition did not take away some of its merits. In 1966 French universities underwent a complete recasting of the curriculum. Instead of a one-year *propédeutique*, a two-year primary cycle was established in which a number of new subjects were introduced. There was an opportunity for a carefully planned programme of new manuals, since fresh masses of students would soon be in need of them. What happened was a kind of hush-hush man-hunt in which each publisher tried to lay hands on its specialists or team of specialists and get its books on the market before the others.

I am not advocating the one manual system, but uncontrolled competition leads to poor salesmanship. Having to feel their way carefully on the market, the publishers kept to small printings which left the manuals at a comparatively high price. We still have in Europe those hard-cover, cumbrous and expensive tools of knowledge which few students can afford to buy for themselves and which are redoubtable "battlenecks" in seminar or general libraries since few copies—and in most cases only a single one—are available in reading rooms. It would have been easy to make an estimate of the prospective users, to calculate how many different manuals on the same subject there was room for on the market and to issue large and cheap paperback editions. The Americans can have that *and* free competition, but then they have the whole of the American market at their disposal. Continentals need more organization.

The rising popularity of non-fiction reading ascribes still another duty or at least opens still another

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field to university presses. There is no reason why the common reader who wants to have facts rather than fiction should not be given books by people who know the facts, and there is no reason why academic works should be systematically unreadable. This may seem obvious in Britain where there is among scholars a long tradition of the "elementary, my dear Watson" style coupled with a desire which may sometimes verge on snobbery to sound as unpedantic and as unprofessional as possible.

Not so on the continent, where, as everybody knows, academic books are mainly judged by their gross weight of printed paper and the abundance of their appendixes, indices, tables, footnotes, and other items of ostentatious erudition.

Naturally enough publishers shrink from printing and selling at their own risk such unwieldy artefacts. The truth is, however, that, stripped of their academic paraphernalia, most of them prove quite palatable reading. And if they do not they certainly should. What with its dissertations and theses of all sizes and types, any faculty library holds a wealth of first-class general publishing material which only needs some rewriting. Not everybody is endowed with literary talent, but any intelligent man should be taught to write simply, clearly and pleasantly. Sooner or later creative writing will have to be introduced as a major item in the curriculum of any student likely to publish some day the fruits of his research. And if creative writing gains a foothold in universities, there is no reason why university presses should not serve as test beds.

That is day dreaming, of course. We have no university presses. But we might perhaps have something which would serve the same purpose and fulfil the four main duties I have tried to define.

Paradoxically enough, it is in Brazil that I have found the pattern which in my opinion would best meet the needs of the West European universities. The Editora Universitaria of São Paulo does not publish books in the normal sense of the word. It works through contracts with private or public publishers, its main organs being an executive board, a scientific panel, a planning office and a technical office. It may approve existing or intended publications submitted by publishers, it may suggest new ones, it may offer to publishers works prepared on the campus, it may demand modifications or adaptations, and in all cases it submits the printer's estimate and the pricing to a close study. In exchange for which, approved books appear under its seal and it guarantees the sale on the campus of a minimum number of copies bought from the publisher at a discount.

Such a system could easily be adapted to European conditions. It could also be extended. As we have seen it is impossible nowadays to isolate the scholarly book from the general pattern of communication. It is even doubtful whether a traditional university press, however powerful and wealthy, can cope with the duties imposed by the new dimensions of the educational and scientific computer networks. There is no clear distinction between book publishing and the exchange of information on computer networks. There is no clear distinction either between academic and general reading. If tomorrow's universities are going to be open shops and no longer walled-in sects of privileged culture, their communication channels must differ considerably from what they have been in past years.

In other words, the university press target is an obsolete one and Continental universities must aim beyond it. There is no need for them to enter the trade, especially as the trade pattern may undergo radical changes in the coming years. What they should set up is a machinery for the dissemination of thought competent to cope with any given economic system, socialist or capitalist, as well as with any new communication technique which may develop in the future.

(M. Escarpit is Director of the Institut de Littérature et de Techniques Artistiques de Masses at the University of Bordeaux.)

Poet's eye view

JAMES KILROY (Editor): *The Autobiography of James Clarence Mangan*. 366pp. Dublin: Dolmen Press. London: Oxford University Press. 10s. 6d.

Edgar Allan Poe, James Clarence Mangan, Thomas Lovell Beddoes, the nephew of Maria Edgeworth, all led tragic lives and all died in the same year, 1849. Mangan had started to write his autobiography, but completed only five brief chapters. These chapters appeared thirty-three years after his death in *The Irish Monthly*, a Jesuit periodical, to which Oscar Wilde, W. B. Yeats and Katherine Tynan contributed poems. Dr. Kilroy found that errors of transcription appear in the text, and he has corrected them in this first publication in book form from the original manuscript in the Royal Irish Academy.

Mangan, like Thomas Moore, was the son of a Dublin grocer and, in a bitter phrase, he compares his father to a human boa-constrictor, adding: "I have an inward feeling that to him I owe all my misfortunes." At the age of eleven, Mangan was sent to Mr. Courtney's Academy in Derby Street, not far from the birth-place of Swift. On his first day at school the master asked his class; "What is a parenthesis?" No one could tell him except the newcomer.

"Sir," said I, "I have only come into the school today, and have not had time to look into the grammar, but I should suppose a parenthesis to be something included in a sentence but which might be omitted from the sentence without injury to the meaning of the sentence." "Go up, Sir," exclaimed the master, "to the head of the class!" With an emotion of boyish pride I assumed the place allocated me; but the next minute found me once more in my original position. "Why do you go down again, Sir?" asks the worthy pedagogue. "Because, Sir," cried I, boldly, "I have not deserved the head place; give it to this boy" and I pointed to the lad who had all but succeeded.

Unfortunately Mangan schon lost his business through his improvidence and foolish loans. Children are still sent out to work at the age of ... been or fifteen and the boy ... the burden of an entire ... him.

For myself, I scarcely ... think of my own condition, ... since learned to consider it ... and instrument which an All-... dence made use of to curb the ... ings of that rebellious and glo... that smouldered like a vol... me. My dominant passion ... guessed it not, was Pride.

No doubt this pride was ... scious awareness of his own ... tive powers. As an appre... deavouring to learn the ... "scrivening and attorneys-... shrank from his office corr...

My nervous and hypochrondr... ings almost verged upon ... seemed to myself to be sha... envern with serpents and sca... all hideous and monstrous ... writhed and hissed around ... charged their slime and vene... person.

One may suspect that the ... indulgence in dismal rhetoric ... result not only of the sor... of his circumstances in life ... but also of his addiction to ... and opium. As Dr. Kilroy ... in his preface, Mangan's ... and editor, the late D. J. ... doe, estimated the number ... poems at more than 800, ... them having appeared under ... pseudonyms. Both prodigy ... original experiments in ... forms must have given the ... treme pleasure, despite his ... appeal for sympathy.

In the last chapter of his ... graphical fragment Mangan ... how, during the course of a ... walk, he sat down on a knoll ... by a streamside to ponder ... Pascal's *Pensées*. He was ... by a fashionably dressed ... and they fell into a lively ... over Jansenism. One is left ... impression that Mangan, ... tinued his memoirs, ... emerged from his gloom.

Child's eye view

JEAN LOIZE: *Alain-Fournier*. 526pp. Paris: Hachette. 45fr.

The fiftieth anniversary of the first publication of *Le Grand Meaulnes* fell in 1963, and since then there has been considerable activity, of varying nature and quality, centred on the book and its author: in that year, Mme. Rivière issued her vast *Vie et passion d'Alain-Fournier* in which she sought to defend her brother's reputation by launching a virulent attack on his last mistress, Mme. Simone; in 1964, Mme. Simone riposted by publishing seven of Alain-Fournier's more passionate love-letters in *Le Figaro Littéraire*, a very comprehensive Alain-Fournier Exhibition was mounted at Bourges, and Michel Guiomar produced his exciting psychoanalytic study, *Inconscient et imaginaire dans "Le Grand Meaulnes"*: 1967 witnessed the world première of the film adaptation of *Le Grand Meaulnes* which was accorded a mixed critical reception in France and has still to be screened in Britain; 1968 saw the publication of an English school edition (by Methuen), a full critical edition with maps and early drafts (by Harrap), and finally, at the turn of the year, a massive biography of Alain-Fournier that is all but definitive.

M. Loize's book is a vast museum of information, well set out and exhaustively documented. Every branch of Alain-Fournier's family tree is traced with loving care right back into the seventeenth century, and a biographical sketch is supplied of every ancestor, however remote. Full particulars are provided of the friends Alain-Fournier made at school and in the army, of the prizes he won and of the examinations he failed. The range and minuteness of M. Loize's inquiries is at times staggering: when Alain-Fournier attends a garden fête in London in July, 1905, M. Loize produces eye-witness accounts from the *Chiswick Times* to tell us what the weather was like and what the guests were wearing; when Alain-Fournier says he is moved by the spectacle of a sleeping baby while on army manoeuvres in the summer of 1908, M. Loize is able not only to identify the baby beyond peradventure but to report what happened to it in later life, when it married and how many babies it produced in turn.

Inevitably M. Loize's indefatigable researches have unearthed a great many facts that are wholly new, in particular about Alain-Fournier's early love-life *before* the traumatically brief encounter of June, 1905, about his Army service and about his work as a literary columnist in the period 1910-12. Yet the portrait earlier biographers have already drawn of Alain-Fournier does not need to be seriously retouched. He remains the embittered idealist, progressively disillusioned with life because it has failed to keep the promise he believed it had made to him in childhood and early youth.

The chief criticism that can be made of M. Loize's biography is that his powers of discrimination do not always match his industry and that he is rather more interested in collecting facts than in analysing their significance. Alain-Fournier's activities seem to exercise such a fascination for him that they are all given equal value. The essays he wrote at school and the literary gossip he contributed to *Paris-Journal* are accorded much the same attention as the evolving plans of *Le Grand Meaulnes*. On the *Le Pays sans nom* stage of the novel's genesis, he is quite surprisingly ill-informed; one chapter-fragment which he dismisses airily as "un certain *Dialogue*" is not merely identified in the Harrap edition as *'Dialogue à l'approche de Noël'*: it is printed in full in the appendix.

In spite of its shortcomings, M. Loize's biography is likely to remain the standard reference book on Alain-Fournier for some considerable time to come. It is all the more regrettable, therefore, that in a work so minutely detailed there is no index.

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oviet unions

... McAULEY: *Labour Disputes in Soviet Russia, 1957-1965*. 696pp. Clarendon Press: Oxford University Press. £2 8s.

... misunderstanding has been ... by the belief that Russian ... unions are, or should be, or ... like if they could, like British, ... or French trade unions ... these, too, differ pretty widely ... another). Russian trade ... had only an embryonic exis... before 1905; and after that ... was heard of them until ... played no active part in ... olutions of 1917. After the ... victory, they were ham... by the fact that their affilia... were more often Menshevik ... Bolshevik. The civil war and the ... period brought about a *... shvenii* between the trade ... and the party; and, with the ... of planning and extensive in... ... at the end of the ... the unions were integrated ... the vast industrial machine of ... dictatorship. Thereafter ... unions were governed by the ... ... in Soviet economic policy ... book, "Western commenta... observes Mrs. McAuley in ... book on Soviet labour disputes, ... seem to imagine that there is ... thing as a 'normal' union ... pattern and consequently, ... lie dormant in the Soviet ... force." One of the great mer... the book is that it makes no ... assumption, and attempts ... the Soviet labour situa... to speak, on its own ground. ... Russian trade unions have at ... reflected the character of ... force which they repre... Before the middle 1920s an ... and politically conscious ... movement was confined ... army of trained and poli... conscious workers—the few ... survived the hazards of the ... revolution and the civil war. ... industry was launched on ... economically rapid expansion, ... of thousands, and then ... of peasants moved into ... and constituted the main ... of the labour force under ... year plans. To the trade ... fell the task of organizing ... this new labour force, ... it for the factory, the ... the building site, of inculcating totally unfamiliar labour ... and of preaching the virtue ... productivity. At the height of all these pressures in the 1930s, it must have seemed that the only function left to the unions was to exhort and to dragoon. Since the 1950s, with the gradual improvement in living standards and relaxation of controls, the workers have regained some degree of freedom and independence. But to equate their status or their problems with those of a western labour force will do more to mislead than to enlighten.

Mrs. McAuley, who spent eighteen months at Leningrad University, working in the Labour Law department of the Faculty of Law, and visiting a number of factories and other establishments, has written a detailed study of Soviet labour disputes between 1957 and 1965 and of the complex procedures by which they were handled. The broad conclusion is that basic wages and conditions of labour are governed by centrally negotiated agreements, in which the worker has no say, and in which the general economic policy of the state is the determining factor: this is regarded as a necessary condition of planning. Within this framework, however, very many questions of interpretation and application affecting the individual worker can and do arise; and disputes about these are actively and, so far as one can judge, dispassionately pursued. Some of these disputes, being matters of legal interpretation, reach the courts. But a growing number are said to be settled by the disputes commissions, composed of an equal number of management and trade union representatives, within the enterprise. Mrs. McAuley speculates that the tendency to devolve more authority from the centre to the enterprises will give the latter increasing discretion in matters of wages and labour relations, and that this may widen the area of disputes.

Labour Disputes in Soviet Russia is technical, precise and detailed, and will inevitably make fairly heavy going for anyone but the specialists. The general reader will doubtless continue to prefer dramatic and colourful presentations of the more contentious aspects of the Soviet scene, which are "news" in the sense in which what goes on day by day in factories and trade union committees is evidently not. But, for anyone wishing to assess what life is really like in the Soviet Union, factual and balanced description, of which this book provides a first-rate example, is a necessary guide, and Mrs. McAuley has put serious students of the Soviet Union in her debt.

ribbean problems

... MITCHELL: *Contemporary ... and Economics in the ...bean*. 520pp. Columbus, ...: Ohio State University ... $10.

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The report of the sixth Workers' Control Conference, which was held in Nottingham in March last year, has been edited by Ken Coates and Wyn Williams and published by the Institute for Workers' Control as *How and Why Industry Must be Democratized* (222pp. 15s.). In his introduction, Mr. Coates points out that the conference, which was attended by 500 delegates, is part of a process which is beginning "to take the issue out of the realm of general pieties into the field of immediately practical options for the whole trade union left", and both the papers submitted to the conference and the actual proceedings certainly indicate

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Romantic resemblances

LILIAN R. FURST: *Romanticism in Perspective*. 366pp. Macmillan. £3 15s.

R. W. HARRIS: *Romanticism and the Social Order, 1780-1830*. 426pp. Blandford. £4. (Paperback, 27s.).

Romanticism in Perspective gets off to a rather creaky start: thuses, moreovers and nevertheleses dot the page, and Dr. Furst's prose has about it that slightly arthritic air of authoritativeness ("The strange assortment of definitions advanced by some recent scholars has been ably and wittily surveyed by A. O. Lovejoy in his excellent article 'On the Discrimination of Romanticisms'") which usually heralds the doctorate doctored for publication. But it soon becomes clear that she has serious business in hand, and as she warms to the task a degree of real eloquence supervenes.

Romanticism in this case means the Romantic Movement in English, French and German literature, and Dr. Furst's method for getting it into perspective is the somewhat Wittgensteinian one of looking for "family likenesses" between the three branches of the movement rather than for some single essential ingredient which makes them all romantic (and failure to find which, of course, leads to the theoretical anarchy surveyed by Lovejoy). Hunting for family likenesses should also be more fruitful than tracing influences—the other favourite method in comparative studies of literature—because influences are in the end almost impossible to prove.

What might the distinctive features of this family be? Many possibilities suggest themselves (which is why there is a problem at all), but Dr. Furst settles on three as being *prima facie* the most promising and develops the three main sections of her book to studying them in detail. These are "Individualism", "Imagination" and "Feeling", and taking them in turn she inspects the three literatures to see how they rate.

What begins as a rather pedestrian-looking exercise soon opens the way to insight and understanding. If the French score high on the expression of feeling, for example—not to say, at times, on outright mawkish emotionalism—and display a "strange backwardness of the imaginative powers", we have to ask why this should be. The answer lies in the peculiarities of French social and literary history in the pre-romantic period (up to 1820 in their case) which virtually ensured that French romanticism would be too much concerned with settling old accounts to be able to look very much to the future. The French romantic tension perhaps only came with the Symbolists. In the same way, we can find good historical reasons for the fact that

whereas the German Romantics tended to gaze exclusively into the transcendental regions of their longings, the English endeavoured above all to come to terms with reality. Imagination, far from being an escape into illusion, was for them a path of access to the truth, a means of ordering the chaos facing them.

Particular insights aside, one thing that does emerge from this study of literary romanticism is the sheer importance of the movement as an historical event. "In the context of the development of western literature, Romanticism appears as a tremendous creative renewal, of a force equalled perhaps only by the Renaissance", Dr. Furst concludes. The "really crucial innovation" was that "during the Romantic period for the first time the creative imagination was widely accepted as the mainspring of the arts". "The after-effects of Romanticism as a creative renewal", she suggests,

are still potent even today, for the Romantics opened up so many new possibilities that they themselves could often only grope their way, and it was left to their successors in the nineteenth and twentieth centuries to reap the full harvest.

Another implication (though one which it was certainly beyond the author's terms of reference to spell out) is perhaps the centrality of English romanticism to the whole movement when once those harvests of the nineteenth and twentieth centuries have been taken into account. The English Romantics' ability, as Dr. Furst puts it to "keep at least one toe on the ground", the way in which English romantic poetry as Hazlitt put it "constantly clings to the concrete, and has purchase upon matter", begin now to look less like examples of old-fashioned English half-heartedness and muddling-through and more like signposts towards the art of the future. How necessary these things seem today; how blind an alley the other-worldly path of the *Frühromantiker* and their heirs the Symbolists now seems to have been. But how valuable it is to have these paths charted. *Romanticism in Perspective* has moments of looking textbookish, but others in which it displays a real speculative power.

There is hardly any speculation at all in Mr. R. W. Harris's *Romanticism and the Social Order, 1780-1830*, but it is a useful survey of the thinking of (in this case) the English romantic writers and certain others like Burke, Paine, Cobbett and the Evangelicals (also, in one chapter, of certain painters and architects) on social questions. On the face of it Mr. Harris has done his job well, and the views of his chosen authors are set out with masterly conciseness and a mass of telling quotation. But why were these particular authors chosen? Because they seemed important in their own time? Or because they seem important to us now? Or because mostly—they were artists? One does not always expect an historian to be a sociologist of knowledge as well, but a nod in that direction can be reassuring. Why do we get a whole chapter on Southey but only two incidental mentions of Leigh Hunt? Why is Hazlitt left to seem such a marginal figure? There are answers, no doubt, but we ought to be told what they are. As it is, one cannot help feeling that this book is more of a homage to the romantic artists for having social thoughts at all than any kind of critique of what they actually thought.

On his historical home ground Mr. Harris is a reliable enough guide, but when he takes off into literary analysis he does not always deserve to be followed. His views on Keats—whose social thinking was of course less developed than most of the others' are particularly shaky. He takes Keats's remark about the eagle and the truth to mean that what is really needed is philosophical *poetry*; he perpetuates some old nonsense about "Beauty is truth" (Walter Jackson Bate cleared this up in two pages in his *John Keats*); he says that Keats "regarded the poet as a kind of mirror held up to nature, reflecting rather than creating" (a Quixotic thing to say, nowadays, of any romantic artist); and he oddly includes Keats in a list of artists who "found the intellectual atmosphere of England uncongenial, and preferred to live abroad". The book is also riddled with misprints, including five in a single stanza of the "Ode to a Nightingale". But, with all these faults, *Romanticism and the Social Order, 1780-1830* is a helpful addition to the inter-disciplinary work now available on the Romantic Movement and should serve a valuable purpose in the increasing number of schools and universities where these things are studied.

Ego and enlightenment

JEAN A. PERKINS: *The Concept of the Self in the French Enlightenment*. 162pp. Geneva: Droz. 26 Sw.fr.

Dr. Perkins, already well known as a Diderot scholar, has here produced a synthesis of considerable subtlety and insight on a subject which remains as thorny a problem as any in philosophy. After a brief introduction on the main current views, she turns to her central theme, first giving a wide-ranging account of the subject, and then narrowing down to a more detailed study of the two figures whom she regards as the most original in their contributions, Rousseau and Diderot. Her conclusions, as she admits, are neither startling nor unexpected, but they are illuminating on both the broad topic and the individual thinkers. The Enlightenment, a time of transition, never solves the problems of combining the subjective and objective satisfactorily within the self; but Rousseau by his rich exploration of the inner depths of human personality, and Diderot by his emphasis upon the dynamic aspects of constant development and change in the world within and the world without, point the way to the new approaches of the nineteenth century.

Despite the author's admiration for Rousseau, it is Diderot who emerges as the real hero of this book; a man essentially sane, vigorous, active, eminently gregarious, aware of the contradictions in his personality yet able to accept inconsistency as a necessary aspect of human identity. It is hardly surprising, then, that the chapter on Diderot the best in the book, the author presenting a skilful and convincing portrait of the complex model she has chosen to depict. Does she perhaps incline a little too sympathetically towards him? Certainly, she admits that his ideas on the subject were as provisional as anyone else's; even so, she seems to emphasize the contradictions in his thought less than in the other writers who come under her careful probing. The chapter on Diderot, unlike its predecessors, leans more heavily on synthesis than analysis.

Within its rather narrow brief, *The Concept of the Self in the French Enlightenment* is an undoubted success. But Dr. Perkins chooses to focus her discussion upon the introspective aspects of personality and to stop short at just the point where the Enlightenment generally found the matter interesting, where it overlapped with the inter-personal and man's relations in society. This limitation makes for a somewhat one-sided picture, Montesquieu and Voltaire, for instance, receive scant attention. Yet Montesquieu's psychological insights in the *Lettres persanes* are often as penetrating as any in the century, while Voltaire's observations on human psychology, in works like *L'Homme aux quarante écus* and *L'Ingénu*, are as fruitful as those of many a minor figure whom the author considers here at much greater length. On Voltaire, indeed, she seems perverse. How why one can write, after Theodore Besterman's edition of the letters that like letters show us more about his character and temperament than we glean from Voltaire's personal correspondence" baffles the understanding: the love-letters (and the later ones) to Mme. Denis by themselves give the lie. But Dr. Perkins is keen to strike a contrast between Diderot and Voltaire, and she tends to do this at the expense of Voltaire.

One other limitation makes this book more narrow than it might have been. The opening chapter on current trends in psychological theory sets the tone by drawing its material mainly from academic psychology. Freud, for instance, is never mentioned, which seems barely credible; existentialism is briefly referred to, but Sartre escapes notice; and Roland Barthes, who seems highly relevant to the later discussion of language (especially where Diderot betrays strong hints of the semiological approach Barthes has been fostering), is likewise passed over. Yet it is precisely by the evocation of such links that the full significance of Enlightenment views might be grasped.

There is, alas, no index or bibliography.

The Madrid publishers Alianza have just published, in their Libro de Bolsillo series, *Tirant lo Blanc*, one of the best of all the chivalresque romances, which was not only spared the flames of condemnation in *Don Quijote* but described by Cervantes as "the best book in the world". The present edition is in two volumes (595pp. and 540 pp. 100 ptas each)

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Catching up on university text book publishing in Hungary

FROM A CORRESPONDENT

UNIVERSITY TEXTBOOKS in Hungary are quite a new phenomenon. Up till 1945 students wrote down the various references in books, monographs and studies recommended for their exams or to supplement the notes they had taken during lectures. Some of these "unofficial" notes were published in duplicated booklets by adventurous publishers glad to be able to make a little money out of them.

The publication of university textbooks was only organized after the educational reforms of 1949. Side by side with the publication of university textbooks became the responsibility of a publishing house, called Tankönyvkiadó Publishers (except for publications from the economic, agricultural and medical faculties). It was a logical and convenient, both financially and in other ways, that the publication of all textbooks should be concentrated in the hands of one specialized publishing house run by the state.

Within a few years some hundred and fifty textbooks had been placed at the disposal of university students. Of these were mere translations of foreign authors, not always selected with sufficient care, but the majority were written by Hungarian writers, each a leading pioneering work in his particular field. The majority of books have been written for use in technical universities, and since the mid-1960s the basic requirements have been covered in all subjects.

In the science faculties, too, great progress has been made, but quick progress naturally involved certain shortcomings in some of the textbooks. Many were too bulky, while some authors had deliberately written books that were both monographs and manuals. Nor did publishers follow the procedure of insisting on authorized "notes", or duplicated typescripts written by university teachers, should be published beforehand as "experimental" textbooks.

The university reforms of 1961-62 brought basic changes in this situation. The Ministry of Culture laid down certain guiding principles. For example, except in special cases, a textbook can now be published only if it has been tried out in the form of "notes". Before a contract is signed for a textbook the "notes" have to be discussed by those concerned and the table of contents and subject matter of a book is established:

what has to follow the approved course of the subject. A textbook should be tried in detail with a branch course in full, but should dwell on what is essential for the instruction of the student from a didactic point of view. A textbook may also deal with matter outside the curriculum if they serve to reveal special connections which throw out the discipline in question. The additional material, which should not exceed 25 to 30 per cent, can be introduced at the cost of the brevity and usefulness of the book. Besides a high scientific and professional level the book has to comply with its didactic purpose.

Textbook Publishers now adhere to the principle that the ideal textbook should be based on those notes which have best fulfilled their function. Students, of course, still compile "notes" to help them prepare for exams. Most "notes", however, are not made with a view to publication in book-form. They remain as "notes" if the number of those specially interested in the subject is small, and there seems to be no particular need for a book of that kind.

What happens when it is proposed to turn them into a book? The "notes" are first submitted to serious criticism, from teachers at the university in question and the representatives of other universities concerned. After a lengthy debate they issue their verdict, stating why the "notes" can or cannot be published in book form. The recommendation of the university or that of a special committee is submitted to the Ministry of Culture, where the Council for Higher Education will decide on the list of textbooks to be published, both in the short and long terms.

No contract for a textbook is valid without the written approval of two competent readers and without the table of contents having been endorsed. The university department of Textbook Publishers employs readers representing the main branches of science. They are required first to check the manuscript and to see whether the suggestions and ideas made by the official "readers" have been introduced, and if not, why they should have been rejected. Their report is then submitted to the respective department of the Ministry, which will finally approve the manuscript for publication.

Each script is gone over by two readers who have to be selected with the greatest care and represent the pedagogical as well as the scientific point of view. Their instructions are to judge a book on three grounds: subject-matter, scientific level, systematic presentation.

A reader has to deal yearly with four or five books, containing 480-640 pages each. Textbook Publishers produce a yearly average of 40-50 new university textbooks, and 20-25 reprints. The manuscript of a textbook has to be ready for the press by the end of December preceding the year of publication, as it takes ten months to a year to produce a book.

The question of the size of a book is a serious one. Authors, without exception, are inclined to overstep the number of words stated in the contract. Overheads are always calculated according to the number of words contracted for and subsidies granted by the authorities concerned accordingly. If the books are longer, the overheads also rise, and the fund will not be adequate. It need not be emphasized that textbook publishing is not a paying proposition. It is equally the case that cultural products are not regarded as commodities in a socialist economy. The difference between the production price and the selling price is covered by state subsidies.

The publishers must also fix the print order for university textbooks. They are generally published in editions of from one to three thousand copies, according to how many students and experts are likely to buy them. The copies are handed over to the state Booksellers Company, mainly on commission, because it is very difficult to calculate in advance the number of likely customers. Years ago textbook publishers were worried because many copies remained unsold; recently their main concern seems to have been that as soon as a book has appeared it is out of print. And even a book that sells normally can run out of print more or less unexpectedly, and its reprint may not be arranged quickly enough to meet student demand.

Textbook Publishers have recently asked the booksellers company to send them regular reports of their available stocks, though this still does not prevent a book from going out of print for some unforeseen reason. And however quickly a reprint is needed, authors seldom consent to it without making textual revisions because of the rapid developments in their particular field.

And what of the future? Since the university reforms new problems have arisen such as the question of university autonomy, of independent management for single departments, autonomous measures within faculties, more independence for the student and a considerable reduction in compulsory attendance. Curricula are thus bound to undergo changes, involving more systematic lectures, and less insistence on detail. Thus, textbooks are bound to become more specialized. On the other hand, this will encourage new types of auxiliary textbooks to develop, like the bibliographical publications of the Technical University of Budapest.

The question of university autonomy will raise another question, too. Will the departments of different universities agree to use the same textbook (or same "notes"), and, if not, will it be worthwhile for the publisher to publish textbooks for a much smaller number of students? Should, however, closer links develop between the universities and those industries concerned with a particular branch of learning, there is a good chance that the editions of university textbooks will increase considerably in size.

...cerity and artificiality

...ROUSSET: *L'Intérieur et l'Extérieur*. 276pp. Paris: José ... 32fr.

...sset's well-established reputation as critic and anthologist of the ... makes his initial statement surprising: "ce livre ne veut ... un livre sur le Baroque; les ... sont révoltés". In the sense, ... that neither the word nor ... plays a central part in ... ...ssays on French poetry and ... ...usually of the seventeenth ... the claim is justified, but so ... the individual works and ... discussed have in the past ... called "baroque" that it soon ... evident that M. Rousset is ... looking at the familiar phenomena ... a new way.

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The central section is devoted to the theme of the actor and his role, and is in many ways the most interesting. M. Rousset examines in detail the notion of inconstancy, distinguishing between a "white" variety as found in Montaigne or Bernini and a "black", as in Sponde and Pascal, and goes on to trace the Don Juan legend from Tirso de Molina, through Molière, to Mozart in the light of this *double inconstance*. Following the same train of thought, he compares the Romantic view of the actor with that of Retrou in ... primacy of the actor's personal feelings, the other that of the role, which can eventually impose itself over his original identity.

Other essays deal with the use of water to create a theatrical "enchanted island" in Court entertainment, and from there it is a natural progression to a consideration of the water-mirror theme in literature from the seventeenth century to the present day.

As his preface suggests, M. Rousset offers only a provisional conclusion; the notion of Baroque as disorder, succeeded by the order of Classicism, must be abandoned: "tant qu'on n'aura pas admis qu'il y a un ordre et un goût baroques on n'aura rien changé". *L'Intérieur et l'Extérieur* is a baroque book in more than one sense of the word, but it is full of novel insights and attractive pros-

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How to laugh?

WILLIAM SHAKESPEARE: *The Two Gentlemen of Verona*. Edited by Clifford Leech. 122pp. The Arden Shakespeare. Methuen. 32s.

WILLIAM SHAKESPEARE: *The Two Gentlemen of Verona*. Edited by Norman Sanders. 213pp. Penguin. 5s.

KENNETH MUIR (Editor): *Shakespeare Survey: 21*. 219pp. Cambridge University Press. £2 5s.

"For love", according to George Puttenham,

> there is no fraillie in flesh and blood so excusable as it, no comfort or discomfort greater than the good and bad successe thereof, nothing more naturall to man, nothing of more force to vanquish his will and to inveigle his judgement.

Shakespeare's plays are abundant testimony to this natural frailty, and *The Two Gentlemen of Verona* suggests that Shakespeare first treated the theme in the spirit of Puttenham's recognition that "it requireth a forme of Poesie variable, inconstant, affected, curious, and most witty". Yet unfortunately the play has left most of its modern readers uncertain whether to laugh at or with its mode of extravagant artifice. Is Shakespeare burlesquing the conventional ideals of noble friendship and courtly love or does the comedy attempt to treat them on their own terms, but fail perhaps because the sentiments of romance are too tenuously refined to be brought to more palpable life on the stage? The notorious final scene, in which Valentine's supreme gesture of renunciation in effect invites ridicule rather than admiration, is a crucial but hardly an isolated instance of the play's ambiguous blend of naivety and sophistication.

Its two latest editors approach the problem in different ways. Norman Sanders in his Penguin edition finds an unevenness in the characterization of the lovers, who "for brief moments" achieve a greater reality than the conventional framework allows, only to be thrust with disconcerting effect back into the stylized postures of romance. Mr. Sanders is inclined to take the lovers quite seriously, and he certainly shows that Proteus and Julia, at least, are more interesting creations than is suggested by Clifford Leech's rather limiting judgment in his Arden edition that this is "not a play where detailed comment on the characters is a worth-while occupation". Mr. Leech is less worried by the vagaries and absurdities of the lovers' behaviour, in which he sees Shakespeare's "friendly mockery", but he is perplexed by the inconsistencies of time and place—particularly as they concern the comings and goings between Verona, Milan, and other locations identified somewhat indiscriminately.

Yet it is doubtful whether Shakespeare's absent-minded conflation of his reading at the time really calls for Mr. Leech's elaborate hypothesis that the play was composed in four different stages. More persuasive is his argument that discrepancies of this kind were less likely to survive in a playhouse manuscript. Both editors accept that the features of the Folio text indicate its derivation from a Crane transcript; but while Mr. Sanders subscribes to the more conventional view that Crane worked from an abbreviated acting version of the original, Mr. Leech, in keeping with his bolder approach to the play, believes that Crane was using the "foul papers", and that we are therefore much closer to Shakespeare. His belief gains support from the nature of many inconsistencies, if not from the suspicious brevity of the text.

If *The Two Gentlemen* is the embryo of Shakespeare's later romantic comedies, then *Othello* is their natural sequel, not by chronology alone but by moving from the rituals of courtship to the vicissitudes of married love. Several contributors to the current issue of *Shakespeare Survey*, which is chiefly devoted to *Othello*, remind us that it lacks the larger metaphysical dimensions of the other great tragedies. George Hibbard, for instance, finds that Shakespeare has here departed from his characteristic tragic concern with the "unremitting two-way traffic between the private and public worlds", although in the first act we are led to expect precisely this in the Turkish threat to Cyprus, which would inevitably have recalled to Shakespeare's contemporaries the great sea-battle of Lepanto a point which is also taken up by Emrys Jones, who detects in the allusion another of Shakespeare's compliments to King James, this time as the author of an heroic poem on Lepanto. Affairs of state, however, soon recede from view in the tragedy's concern with love, of which Mr. Hibbard finely observes that

> it is not only the value of what is destroyed in *Othello* that gives pain, but also the sheer loveliness and perfection of what is destroyed. To a far greater extent than in any of the other tragedies the aesthetic sense is directly involved and affected by the tragic experience that the play provides.

This may suggest the source of the play's notable power to inspire other artists, above all of course Verdi, whose operatic masterpiece is discussed here by Winton Dean.

On the other hand, as Dame Helen Gardner argues in a provocative discussion of modern critical attitudes to the play, the frequent dissatisfaction with Othello himself and the tendency to find Iago the more interesting character reflect the limitations of attempts to intellectualize the imaginative experience. In one sense Iago is the first of the "anti-sentimentalists", and the play actually anticipates many of its less sympathetic critics, a point effectively made by Nigel Alexander in dealing with their celebrated forefather, Thomas Rymer. To judge from these essays, the critical emphasis upon *Othello* is now more securely focused upon the play's vision of love, as Miss Gardner expresses it: "It is perilous to garner up one's heart in the heart of another human being, and whoever does so loses control of his own destiny."

Defying definition

A. P. RIEMER: *A Reading of Shakespeare's "Antony and Cleopatra"*. 119pp. Sydney: University Press. London: Methuen. 26s.

JULIAN MARKELS: *The Pillar of the World*. 191pp. Columbus, Ohio: Ohio State University Press. $6.

JOHN W. VELZ: *Shakespeare and the Classical Tradition*. 459pp. University of Minnesota Press. London: Oxford University Press. £8 6s. 6d.

Criticism of *Antony and Cleopatra* still takes its cue from Bradley's essay, which questioned the relationship between this play and the great tragedies it followed. Bradley observed that the play falls short of the full tragic effect, and attributed this to a decline in Shakespeare's powers; subsequent critics may reject the suggestion of artistic inferiority, but there remains the problem of recognizing what kind of play it is, and accounting for its uncertain relation to tragedy. On these points there is a variety of opinion, and Mr. Riemer and Mr. Markels probably represent the limits of consensus when they both refer to the play as a "bridge" between the tragedies and the romances, to its superb richness and complexity, in "the sense of potentiality in life's untutored energies" (the phrase is L. C. Knights's), lies the interpretative problem to which both these studies address themselves, for such comprehensiveness of vision seems to defy definition.

In *A Reading of Shakespeare's "Antony and Cleopatra"*—a sensitive account which stays close to the distinctive verbal texture of the play—Mr. Riemer finds that Shakespeare derived the "plurality of attitude" and "paradoxical, ambiguous mode" from Plutarch's impartial and detached treatment of Antony. Plutarch did not regard his subject from a single fixed point of view, and consequently the Antony who emerges from Shakespeare's source is not a moral *exemplum* but a complex human being: so the play does not impose the values of a metaphysical world upon its characters but allows them freely to establish themselves before us in their own many-sided humanity. Lacking a metaphysical dimension, Mr. Riemer argues, the play ultimately avoids a tragic resolution; the effects of "transcendence", to which Bradley referred, are ever subject to ironic qualification, but not absolute negation. Even in death itself, the "protean changeability" of the lovers is not resolved; perfection is paradoxically withheld even as it is reached for. "Lack of fixity" is therefore the central vision of the play, and its conclusion sustains the kind of open response demanded of us throughout.

On the other hand, in *The Pillar of the World* Mr. Markels accepts Antony's "transcendence" as absolute and unqualified, in the refusal to choose between "public and private values". In these terms he describes Antony's achievement in encompassing and finally reconciling the Roman and the Egyptian experience. What Mr. Riemer sees as a sustained irresolution in the play's antithetical modes, Mr. Markels regards as the process by which Antony enters "a human condition invulnerable to judgment by the time-serving world of political order".

This distinction between public and private values enables Mr. Markels to relate Antony's situation to that of earlier heroes in the histories and tragedies, but it is a rather blunt instrument with which to treat such an ambitious subject as Shakespeare's intellectual and artistic development. We are told, for instance, that Shakespeare began his career "eager to defend the official Tudor doctrine", that in the first history plays "his purpose is didactic and his adherence to the official ideology unqualified", that "the first advantage of maturity . . . is the ability to . . . heroes of the past as persons rather than as the stock figures popularized by conventional ideology", and that Shakespeare subsequently "came to question" this ideology. This will hardly pass, even as a shorthand account of Shakespeare's development and a similar tendency to crudify the issues mars the more detailed discussion of *Antony and Cleopatra*. Here, for instance, we encounter a somewhat intemperate aversion to Octavius, "the paltry Caesar", and to his sister Octavia, the failure of whose marriage with Antony is charged wholly to her disloyalty as a wife. Evidently Antony's generosity of spirit is a quality Mr. Markels prefers to admire rather than emulate. The central insight of his study, that "voluntary submission to the uncertainties of fortune transforms endurance into magnanimity", describes well from a single point of view the kind of heroic experience in the play, but Antony and Cleopatra do abide our question, even in their intimations of immortality.

Like the other Roman plays, *Antony and Cleopatra* is obviously far from classical in form, although elsewhere Shakespeare showed himself not indifferent to classical models of style and composition. The impact of the ancient world upon Shakespeare's imagination has many aspects, as its literature and history, its philosophy and mythology, its critical and rhetorical precepts, shaped his work in ways that have still to be adequately assessed. In *Shakespeare and the Classical Tradition*, Mr. Velz has compiled an extensive bibliography, with an introductory survey of the subject, a brief descriptive note on each item, and, most valuable of all, an index adequate to the range of the contents. Mr. Velz has interpreted the scope of his work generously and this summary of existing studies with any bearing on Shakespeare's classicism should greatly assist future research, and take its place among the standard works of

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...his first post-graduate ...e University of Leipzig. He ...do so because his mother's ...e a good deal more opulent ...father's, and they "grub... so that he could acquire the academic sanctification of a German Ph.D. It was only later that Dodd came to see that the German Ph.D system was, by this time, inferior to the graduate system at, say, Chicago; and he thought very little of his own German thesis. Nor did he keep up his contacts with the German academic world (whose nationalism he had feared and objected to as long ago as the beginning of this century) and it affected him very little. One of the reasons F.D.R. sent him to Berlin was that he had this German background, but it would be interesting to know how much command of German he had by the time he returned to Germany. He certainly could not compete with the French Ambassador in Berlin, François-Poncet, in his command of the language; but there is not much evidence that François-Poncet, apart from appealing to the Führer, saw much more deeply into the German situation than Dodd did.

He was highly critical of the administration of the University of Chicago during most of the time he was there, and although he welcomed the appointment of the "Boy President", Robert Maynard Hutchins, he found that President Hutchins had not his ideas and was willing to devote more resources to undergraduate teaching than Dodd really liked. Dodd also, like President Hutchins later, was an enemy of the over-emphasis on athletics at most Middle Western schools at this time. He even went so far as to propose the dismissal of the famous football coach Alonzo Stagg, whose fame was at least as great as that of the founding president William Rainey Harper. (Dodd could not have foreseen that it was under the stand of one of the athletic grounds of Chicago that Fermi "brought his ship home" and made certain that the atom bomb would be created.) Dodd was also suspicious of the hierarchy of the professional historians who now liked to call themselves "The Gild". But he refused to take an active part in the assault on the rulers of the American Historical Association and the editors of the *American Historical Review* led by Frederick Bancroft, an attack which infuriated Frederick Jackson Turner and J. Franklin Jameson.

Dodd, of course, was a good Democrat, and perhaps Professor Dallek could have emphasized rather more that Dodd was with the left of the Democrats of North Carolina, thinking the Negro vote was being manipulated by the establishment (as we now put it) and so tolerating the effective disfranchisement of the coloured voters. Liberalism in the South, as Woodrow Wilson showed when he was President, had some rather unattractive sides. Dodd was a great admirer of Woodrow Wilson and, although strongly opposed to any intervention in the First World War, accepted the necessity of intervention when Wilson asked Congress for a declaration of war.

He did not find anything to do during the war that was very rewarding, and the state of the Democratic Party at this time was highly unsatisfactory to someone with his background. He supported William Gibbs McAdoo, but that ambiguous man became a very dubious leader, as it was discovered that he was not whiter than white in financial matters, for he had profited a great deal from the legal patronage of Edward L. Doheny, one of the leading figures, or villains, of the Teapot Dome scandal. And Dodd did not feel much at home with a candidate like Al Smith, for he had an agrarian dislike for urban life and an especial agrarian dislike of Irish Catholic urban life. But the election of F. D. Roosevelt was not only a triumph for the Democratic Party but a great blow, so Dodd thought, to the interests which had led the American people to the edge, and almost over the edge, of catastrophe. He thought that many of the troubles of the United States came more and more from its excessively urban character and he was a preacher of "back to the land", and held firmly to Jefferson's views as to the innate superiority of the rural population. He might have been shocked to learn that some of the great magnates of Chicago were equally anxious to send the unemployed of the cities back to the land, to live on subsistence farms. They, and Dodd, could not come to grips with the fact that the United States was finally urbanized.

We learn from Professor Dallek that Dodd was by no means the first choice of F.D.R. as ambassador to Germany. It was in fact hard to get an ambassador to go to Germany, and Dodd's embassy was chequered by failures and misjudgments. For one thing he was a puritan and he disliked the professional diplomats who spent too much money and kept odd office hours and thought that the representational functions of the ambassador were being neglected by him. He was soon *mal vu* in the State Department, and not as highly appreciated in the White House as he hoped to be. He wanted F.D.R. to be far bolder in his resistance to Hitler and Nazism and to stand up to the dictators in a way which that supreme politician thought very premature. The case of Neville Henderson shows that a professional diplomat can be as silly as anybody else, or even sillier; but there are some aspects of Dodd's embassy years in Berlin which suggest that the professionals like Mr. Kennan, Mr. Bruce, Mr. Bohlen are, on the whole, more satisfactory ambassadors than the amateurs like Walter Hines Page, Joe Davies or William E. Dodd.

However, Dodd sometimes did not live up to his own intuitions. He did not see the importance of the unopposed occupation of the Rhineland—but then, neither did *The Times*. He had an inadequate sense of the importance of military might and greatly underestimated the power of the Third Reich. He should probably have retired from Berlin when the triumphant reelection of Roosevelt in 1936 showed that the shift of American opinion towards the left was not a mere flash in the pan. He stayed on, more and more unhappy, more and more suffering from bad health, and more and more fearful of his country's future.

The record of his disillusionment and anxiety was published by his son and daughter in a book called *Ambassador Dodd's Diary*. This book had a great success, but very early provoked some serious criticism. The criticism ranged from irritation at the unscholarly character of the editing to disbelief in the existence of an original diary. Professor Dallek discusses this in a very able note, and prints the defence of the authenticity of the diary provided by Martha Dodd Stern.

The defence is not totally satisfactory. American historians are, for good reasons, especially critical of printed diaries, which do not live up to the highest standards of scholarship. They had for a long time to put up with the use of the so-called *Diary of a Public Man* before Professor Anderson of Dartmouth totally destroyed its claims to authenticity. They had to put up for a very long time with a very inadequate edition of a very valuable document, *The Diary of Gideon Welles*—not till 1960 was a satisfactory edition produced. It is obvious that Mrs. Stern does not share this academic prudery. She notes that a new edition has recently been published in East Germany. What this is supposed to prove is not very clear; but Mrs. Stern is, or was, a devoted Communist. Perhaps she thinks the sanction of the German Democratic Republic will quell all doubts? Professor Dallek has checked the diary and found it "to be generally accurate"; he does not tell us if he saw the manuscript.

Dodd was a man of great sincerity, industry, and courage; but his "mission to Berlin", if less preposterous than Mr. Joe Davies's mission to Moscow, was perhaps a waste of his time as a historian, and perhaps a cause of the collapse in his health and the general distress of his last years.

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Of the making of books about San Francisco there is apparently—and unfortunately—no end. Of course there have been good, even very good books about the City and the Bay, but *The Wilder Shore* is not one of them. Mr. Longstreet dredges again in the abandoned placer mines for the whores, gamblers, gangsters, millionaires, eccentrics, but even were the tailings richer, there is no evidence that Mr. Longstreet would pan out the gold. It is not merely that he is scandalously inaccurate. For example, he invents a Paris "World's Fair" of 1873, totally misjudges the character of that able and industrious monarch, Charles III, maligns the Friars and asserts that San Francisco in 1856, was more wicked than Port Said. It was very well have been, since Port Said did not exist in 1856. More serious still, wanting to make a dramatic now he called the Earthquake), he tampers with the text of *Le Nozze di Figaro*. What would Carusa (resident on that day of doom) have thought?

Mr. Longstreet even manages to miss or be silent about some of the most interesting scandals of the local *beau monde*. There is a good story to be told of the evolution of the open town of 1849 to the highly respectable city of today (exemplified in the role of the now ill-named Bohemian Club). It is not told. Nor is there any inkling of the artistic future of the North Beach and little of the topless and toppling waitresses (the waitresses Mr. Longstreet describes as "topless" were, from his description, really bottomless).

San Fransisco deserves better than this, when the spiritual heiress of the *grandes horizontales* of the Gold Rush so recently adorned Sausalito. The drawings are much better than the text, although Mr. Longstreet has used too few models for his golden

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Diluvian dealings

W. G. LAMBERT and A. R. MILLARD: *Atra-hasis: The Babylonian Story of the Flood*, with *The Sumerian Flood Story* by M. Civil. 198pp. Clarendon Press: Oxford University Press. £3 10s.

Behind this book lies a fascinating story of international scholarly collaboration and detection. The Flood story has been known from cuneiform sources for almost a century, since the version which stands on the eleventh tablet of the Gilgamesh Epic was published in 1876 by George Smith. This was on the basis of a text which was found in the ancient library of Ashurbanipal, king of Assyria in the seventh century B.C., unearthed at Kuyunjik. It was established in 1956 that Smith had confused the obverse and reverse of the tablet. Meanwhile a much older version of the story had come to light from Babylonian sources at the turn of the century in tablets from the time of Ammisaduqa, King of Babylon, who lived about a thousand years before Ashurbanipal. From these it was clear that the Flood story was a part of what is now known as the Atra-hasis Epic, dealing with the creation of man and his punishment through plague and flood for his offence against Enlil, the god of the earth. Further fragments of this larger story have come to light in recent years, through tablets which have been discovered in widely scattered libraries or through excavations, or through known tablets which have been identified as containing part of the epic by scholars of various nationalities.

With ready cooperation all of this material has been put at the disposal of the learned authors of this volume, who have gathered together here all the known fragments of the story, save the Assyrian recension published by George Smith, and have pieced together their reconstruction of the story. It is certain that we do not yet have the whole of the epic, but this fine edition of what we do have is greatly to be welcomed. It should be added that there are surviving fragments of a yet older Sumerian form of the story, and this is given in a chapter by M. Civil. From classical sources there are accounts based on a lost work by Berossus, and included in brief extracts from other authors, and these too are translated in this volume. The Babylonian texts are given in facsimile, transcription, and translation, and there are scholarly notes and a glossary.

The edition has been prepared with a wider public than professional scholars in mind, and it is likely to interest many beyond these. The epic contains an account of the earliest recorded strike, a strike which took place before the creation of man, and indeed which led to his creation. How far this proves the value of strikes lies beyond the purview of the epic. It was a strike of minor gods against the toil of serving Enlil, which was imposed upon them. They set fire to their tools and surrounded Enlil's house by night, and firmly resisted an appeal by the major gods to go back to work. This was perhaps not surprising, since they were supported in the justice of their case by Anu, the god of heaven. It was then decided to create man to relieve them from their tasks, and the creation of man is then described. But even in that far-off age, before the motor-cycle or the jet aeroplane was thought of, man was found to be a noisy animal, and Enlil's sleep was disturbed. He thereupon sought to reduce their numbers by plague and drought, but his plans were defeated by the help of Enki, the god of the subterranean waters. It was then planned to destroy man altogether by the Flood, and Enki was bound by oath to cooperate. From this point the account forms the basis of the passage in the Gilgamesh Epic. By the interference of Enki, Atra-hasis was warned to prepare a boat in which he and those with him escaped. He was given but seven days to prepare for the Flood, and the Flood lasted for seven days and seven nights.

That there is some connexion between the Babylonian Flood story and the Biblical account has long been recognized, though there are obvious differences as well as links between them. The most significant differences are that in the Biblical account it is man's offence against the moral law of God which entails the Flood, and not his disturbance of the divine slumbers, and that in the Biblical account there is a complete lack of polytheism, so that it is the God who sends the flood who also enables Noah to escape, and not another god who defeats His purpose. The Biblical account was clearly not taken directly from the Babylonian, but was probably based on a form received through a long line of tradition, perhaps through a north Mesopotamian channel, and then made the vehicle of its own quite different purpose.

Ndembu rituals

VICTOR TURNER: *The Forest of Symbols*. 405pp. Cornell University Press. London: Oxford University Press. £7 2s. 6d.

Of unusual integrity would be the reviewer who could refrain from remarking that, in a collection of essays entitled *The Forest of Symbols*, the reader experiences some difficulty in seeing the wood for the trees. Such a quip would be unfair in this instance, for Professor Turner makes his overall approach to symbolism quite clear in his opening essay—first delivered as an address in 1958 and too well known to warrant detailed criticism here. One might mention, however, the relativity of the author's Augustinian assumptions about man's lower nature and selfish drives. While perhaps less plausible, the Pelagian postulate of a primeval, noble savage remains a possible alternative to the feral *Urmensch* of a Hobbes or Freud.

Professor Turner's concern for conflict is especially apparent in chapter five, an article on "Witchcraft and Sorcery" previously published in *Africa*, 1964. Rather than be sidetracked into otiose discussions about the distribution of his material between the pigeon-holes of either witchcraft, or sorcery, the anthropologist would be better advised to spend his time and talents analysing actual behaviour as it proceeds through social time and space. Apart from the paper stressing the seminal significance of the liminal period in rites of transition, the other important item included in the more theoretically slanted first section is Professor Turner's consideration of colour classification in Ndembu ritual. This too will be familiar to most students of anthropology. The author's hypothesis that the "human organism and its crucial experiences are the *fons et origo* of all classifications" will delight not only the fervent Freudian but also those ethnologists who have recently resurrected the belief in a biological basis of behaviour.

The second part contains essays of a more strictly ethnographic nature. It opens with a portrait of Muchona, the Ndembu "doin and dom" on whose exegesis of native ritual the author relies so much. There then follows a lengthy description of *Mukanda*, the Ndembu rite of circumcision. This, the only new material in *Forest of Symbols*, completes Professor Turner's previous analysis of symbolism in boys' initiation ceremonies and complements a similar study of girls' puberty rites (*Nkanga'a*) published in *Drums of Affliction*. While this account is extremely interesting, one wonders whether it was necessary to be so exhaustive, ethnographically speaking, and one wishes that the concluding theoretical considerations had been less concentrated. The remaining three chapters are consecrated to symbolic themes in hunting ritual and medical practice. They contain much that will already be familiar to English readers of the *Drums of Affliction*.

Arcadian cults

GIULIA PICCALUGA: *Lykaon, un tema mitico*. 245pp. Rome: Edizioni dell'Ateneo. Distributed by Parkers of Oxford. 38s. 6d.

Arcadia still consists of the plains and mountains which are the core of the Peloponnese; it is still the most peculiar and the least known province of what was once classical Greece, the richest in folklore and the most uninhabited in winter. Archaeologically its riches have hardly been scratched, and its history, in spite of an excellent monograph by Josef Hejnic published in English by the Czechoslovak Academy of Sciences in 1961, remains rather obscure, if only because the Arcadians in the classical period were a remote and primitive people. It is only in Arcadia, at Lykosura in the south, that we know of the survival into the age of Hadrian of what appears to have been a continuous tradition of human sacrifice. This nasty cult has attracted the eye of several scholars, particularly in the generation of Sir James Frazer and A. B. Cook, but its religious and mythological context and its social context are hard to penetrate; it has never been satisfactorily sorted out until now.

Archaeology can tell us little, or at least until today has told us little, of the circumstances of the cult and the sacrifice. The excavation of the mountain sanctuary by Kourouniotis sixty-five years ago was probably not thorough, and Signora Piccaluga believes that the human sacrifices which were not surprisingly nobody in antiquity took place at else. However this may be, the cult of Zeus Lykaios h her in a lively and learned of the giant Lykaon, and this point onwards that the of *Lykaon, un tema mitico* found. A jejune abstract pattern she traces can no vince a questioning reader tice to Signora Piccaluga and scholarly weight. Or simply that it would not prised Frazer. Her sensibi of the stories of lycanthr were attached to these hor rifices, reads impressively to of many wilder books and weaker evidence.

Signora Piccaluga d interesting chapter to the of water in Arcadian myth religious practice; this perhaps overly literary, Greece existed only in in neglected authors, and modern avatar, or were rocky-bodied reality which observe for oneself. But and connexions she follo are in the end rewarding into place. Of the rich new judgments one may this comparatively short book, it is hard to single above the others, but if one should be given, it would be of the priests of Pan, the Arcas, founder of Arcadia seems a long way away; p beings were sacrificed at in his time.

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...ople, therefore, will read the ...erature. Yet those who do ...ot will miss something. One ...read many of them is remin... ...the brilliant notes which the ...servants provide for min... ...the style which Gowers pub... ...ed he and his colleagues ...compressing the essence of ...ical issue into a few para... ...of lucid and simple prose. ...as a master of this particular ...we can say of him, in words ...quoted by Richard Garnett ...columns about one of De... ...hers: "He had indeed a ...alent . . . by a Familiar ...kind of making difficult Sub... ...ly intelligible." Is it not ...that during the negotiations, ...on that during the passage ...ill in Edinburgh, he wrote ...the Government represen... ...which now reappear in his ...

...one interested in effective ...ound this should be the ...ory of the book—even the ...is fascinating. There were ...ers with a common crown ...ment, institutions, economics ...ures. Defoe quotes Scotland ...to one-third of England's ...ue and one-fortieth of her ...These figures were doubtless ...ue that hardly matters: they ...the figures which faced the ...and give the rough measure ...problem. In one island, two ...ers one developed, one under...

...Scots eyes, Scotland had an ...balance of value; not much ...the Scots were naturally proud ...traditions. The two coun... ...not commit themselves to a point, ...Glencoe, the Darien dis... ...the Worcester episode, and ...ases where popular opinion ...ously hostile in Scotland and ...violated, if no more, in Eng... ...played its hand boldly ...with reasonably strong

and the unsettled succession) and the position had been reached where Scotland would not agree without adequate security to her next King being also the King of England. England carried through counter-legislation and the choice became formally, and perhaps really, between union on the one hand and total separation with a danger of war on the other. If extreme measures were avoided and the two countries reverted to something like the status quo, "the true state of the matter was, whether Scotland should continue subject to an English ministry without trade, or be subject to an English parliament with trade", as it was put later on by Baillie of Jerviswood, a leader of the Squadrone Volante, the middle party on whose votes the success of the Treaty was to depend.

At this point statesmanship took over, and a treaty of union was negotiated. The English, seriously worried but less emotionally involved, insisted on a total and incorporating union; the Scottish negotiators agreed. The English were generous on the financial provisions. Defoe gives a clear and detailed account of the negotiations.

The next and vital step was to get the Treaty through the Scottish Parliament (there was never any trouble with the English Parliament). This was not easy. Nearly all uneducated and much educated opinion was against the Treaty. The Jacobites, of course, since it fixed the Hanoverian succession; but also the Cameronians and their friends, for fear of prelacy, till they realized what company they were keeping. The strength of the opposition lay in the natural sentiment against giving up independence; its weakness in their diversity of motives, which prevented them from acting as a team. As Defoe said in a letter, "there is an entire harmony in this country consisting in universal discords". The strength of the English case lay in common sense and absence of a practical alternative: its weakness in a total lack of popular attraction. To quote Baillie of Jerviswood again, "the Union is certainly preferable to our present condition, and of two evils the least is to be chosen".

Defoe went up to Edinburgh as Harley's secret emissary, as an open pamphleteer (and even, as the striking but cryptic admonition at the head of this article shows, a poet), and as a financial expert whose knowledge was drawn on by the technical committee of the Scottish Parliament. It was a long and bitter fight; every minute of the Parliament begins with representations from burghs and counties against the Treaty; but the Government wisely refrained from organizing counter-representations and concentrated on gathering votes in Parliament; and the Bill went through.

Defoe's history is in one respect curiously incomplete. One has every detail of the debates, of the riots (of which there were quite enough) and of the representations; but he avoids what he calls the personal part of the story. That is to say, there is very little about how the majority got their way. One gets a picture of popular uprisings, constant objections, protests and the like; but on each vote there was always a Government majority. This was ensured by the conversion (genuine, not bought) of the Squadrone Volante and by the strange failure at critical moments of the Duke of Hamilton, the key figure of the opposition. On all this Defoe is decidedly discreet: doubtless he did not want to add to the number of his enemies.

What impresses one most is the care for detail and the consistency and sense of the arrangements contained in the treaty. Of course, in the event, some things went wrong. In so far as this happened within the first year or so after the Treaty came into force, they are recorded by Defoe in an appendix. But the story as a whole is a lesson in statesmanship and an example of skilled negotiation, highly readable in spite of repetition and technical complication, thanks to Defoe's wonderful clear style. One has the added excitement of the fact that he is writing of things about which he felt passionately and in which he took an active part.

Why then is the book totally unavailable, except as a rather expensive rarity? What one wants, of course, is not a simple reprint but an edition well introduced and annotated by a Scottish historian. I



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A Great Person at tilt

The Great Tournament Roll of Westminster. Introduction by Sydney Anglo. Foreword by Anthony Wagner. Two volumes: 160pp. and 36 vellum membranes. Oxford University Press. £27 6s. the set.

The manuscript here reproduced, though not the most venerable, is the most magnificent in the archives of the Officers of Arms. It is, moreover, very specially their own, having been executed in the studio, perhaps even by the hand, of Sir Thomas Wriothesley, Garter, and is never know to have been out of their custody—though it has to be remembered that at the date of its production they were without a corporate identity or home. The centuries have left the ancient vellum in a fragile state, and one unrolls it with trepidation. If the obstacles lately encountered by the project for a Heralds' Museum are circumvented, it will need to be considered whether the framing of the whole sixty feet of the Westminster Roll, which would make of it so splendid a decoration, might not also be the most practical means to preserve it from further damage by the atmosphere or human hands.

More than 200 years have passed since the Society of Antiquaries published engravings of the entire contents of the Roll. This edition is now superseded by equally complete photographic reproductions (a little more than half-size) of all thirty-six membranes, four of which, one of them showing the King himself at the tilt, are duplicated in full colour. To compare these four with the original is to be amazed at the fidelity of the reproduction. The only discernible difference is a very slight brightening of some of the tints—as if the thinnest imaginable film of dust overlaid the manuscript and had been brushed away. How near we are to seeing the actual colours of the sixteenth-century herald-painters on the manuscript is of course a matter of speculation. The reds and blues command trust, the gold is brilliant, but the silver is certainly much tarnished.

In a separate volume, Dr. Sydney Anglo elucidates every plate, and provides a learned introduction expounding the later history of the Tournament as an institution and the particular significance of this example of February 12 and 13, 1510/11. It had, of course, long lost any relevance to contemporary war, and become a pure pageant, generally celebrating some important public event—in this case the birth of the first (sadly short-lived) son of the young King Henry VIII and Queen Katherine. As such it fits easily into an immemorial tradition of celebration, going back at least as far as the funeral games of Patroclus in the twenty-third *Iliad*. Holding the thing to have become a valid art form independent of its origin, Dr. Anglo will have none of the contention that the tournament reached its zenith in the thirteenth century and then moved towards decadence. That view, he maintains, presupposes some form of Platonic ideal tournament towards which the real thing first progressed and then fell away. Yet surely the notion of function affords a sounder criterion. We speak of bastard feudalism, meaning the survival of feudal forms after the need that feudalism had been uniquely fitted to serve at the end of the Dark Ages had passed away; and so also the tournament, the uniquely valuable training ground in the age when warfare was still dominated by the heavily armed and mounted knight, was surely past its prime when it had become adapted wholly to quite different purposes—even though, as Dr. Anglo may be readily granted, in its later forms "the elements of combat, feasting, music, dancing, graphic display, poetry and speech were welded together into a curious but spectacula amalgam". Most of the amalgam could be achieved in the absence of the essential element of the tournament, the combat—as for example in the court masques of the following century. The tournament was clearly becoming dispensable.

The motive of all these great displays, as developed especially in fifteenth-century Burgundy, was pure ostentation. When, in Dr. Pollard's phrase, "the gay and giddy heir of both the Roses succeeded the grim trustee of the joint estate", it was necessary to set the changed tone of the new reign by exhibiting him in the eyes of Europe as a spectacular personage, a dazzling figure whom the Westminster Roll could salute with only moderate hyperbole as a Tenth to be added to the company of the Nine Worthies. There was nothing abnormal about this in the age of the high Renaissance; all that was new was the nourishing of such an aspiration in an island whose international prestige had been in eclipse since the time of Joan of Arc. We have to try to enter into the mind of an age when lavish display was accepted as a natural and necessary instrument of international policy. A decade after the Westminster Tournament was one of the most famous examples of this at the Field of Cloth of Gold. Midway between the two events Henry spent £2,300 on a capital ship, the Great Elizabeth (lesser warships could be had as little as £260). The Westminster Tournament cost him nearly as much; but no contemporary seems to have thought the expenditure disproportionate.

So the Westminster Roll attests a patriotic English effort to proclaim the new King as an age most admired: a Great Prince. Even in the details Wriothesley's best for his sovereign. Among the coloured reproductions shows King Henry at the moment breaking his lance on the helm of the opposing jouster—the highly-marked stroke in the picture happens that the score-sheets of the tournament have survived to show that several knights had to be days brought off this coup by the King.



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Self-conscious mentalities

JOAN WEBBER: *The Eloquent "I": Style and Self in Seventeenth-century Prose.* 298pp. University of Wisconsin Press. (American University Publishers Group.) £4 0s. 9d.

BRIAN VICKERS: *Francis Bacon and Renaissance Prose.* 316pp. Cambridge University Press. £2 5s.

GEOFFREY KEYNES (Editor): *Sir Thomas Browne: Selected Writings.* 416pp. Faber and Faber. £2 10s.

LEONARD NATHANSON: *The Strategy of Truth: A Study of Sir Thomas Browne.* 241pp. University of Chicago Press. £2 14s.

The century that starts with Elizabeth and ends with Anne remains the most exciting England has known: so much was initiated in it; so much promised or suggested or attempted. Even the things that failed to bear fruit until a century or more had passed—perhaps these things especially—have an incomparably stimulating effect on the mind. In such ventures as the socialism of the Levellers and the tolerant Christianity of the Latitudinarians, old and new interpenetrate to create the peculiar and paradoxical flavour of seventeenth-century prose.

Miss Webber isolates one aspect of this peculiar flavour thus: "In these seventeenth-century writers, individuality is real but limited, self-consciousness extreme, but untrained in modern techniques of introspection." She is concerned with the emergence, in eight writers, of that very modern concept, the sense of self; yet she manages to give in her brilliant and absorbing study, *Style and Self in Seventeenth-century Prose*, an almost equally just sense of the degree to which her writers' minds were of a particular time, place, and person. She suggests that there are two kinds of self-discoverers and self-presenters. The first she calls "conservative Anglicans": John Donne on his *Devotions*), Robert Burton (*The Anatomy of Melancholy*), Sir Thomas Browne (*Religio Medici*), and Thomas Traherne (*Centuries of Meditation*). The second quartet are the "radical Puritans": John Milburne (political tracts), Richard Baxter (*Reliquiae Baxterianae*), John Milton (five anti-prelatical tracts), and John Bunyan (*Grace Abounding*). She argues that, although both groups alike can be said to generalize their individual selves into "a cosmic personality, symbolic of all men", nevertheless there are other aspects, which sharply differentiate the two groups. The "radical Puritan", by contrast, is committed to time, not to eternity: "Where the conservative prefers poetry, he prefers history, and in current events he finds his place in life. His spiritual self-exploration is always temporal."

This suggestive generalization is amplified in the studies which follow. The most convincing is probably that which most exploits her polar definition: a comparison and contrast of Donne and Bunyan. For the rest, Miss Webber is at her most impressive, as might have been expected, on the "conservative Anglicans", whose greater artistry and stylistic complexity allow room for her special gifts of stylistic analysis and whose intense self-consciousness does more to justify her thesis. In somewhat different ways Lilburne, Baxter and Milton prove more resistant: the reader admires her cleverness in making a critical point out of (for instance) Baxter's transparent stylelessness, but the material obviously serves her less well. But even here Miss Webber presents her materials most attractively—with wit and grace as well as scholarship. Her valuable study has the effect of making large areas of seventeenth-century literature more imaginatively accessible; students of the period will be grateful to her.

Mr. Vickers's *Francis Bacon and Renaissance Prose* is a less winning than Miss Webber's. It retains some of the unlovely marks of the doctoral dissertation out of which it has grown: much of it is clumsily, some of it really badly written. It is a curiously un-self-critical analyst of prose style who can speak of "a firm but fluid framework", find something "perhaps astonishing", or perpetrate the following not uncharacteristic sentence:

> Having thus benefited from the work of a number of great scholars and critics the collocation is not accidental: it seems to me almost fatal to be the one without the other, and certainly the student of style must be both scholarly and critical), and having—I hope—sufficiently exposed the principles on which it has been built, the real business of the book can proceed.

Despite Mr. Vickers's enthusiasm for Bacon, the motive force is sometimes felt to be less love for the subject than a remorseless desire to show that justice has been done to it. Furthermore the need (presumably) to make clear the originality of his contribution leads Mr. Vickers into making excessively frequent reiterations of the novelty of his positions. Yet his book is a strong and instructive piece of work; Mr. Vickers has discovered a first-rate subject, which has been neglected; he treats it with authority and incisiveness. He cannot perhaps be said to get really close to Bacon, and his approach might even be called external. But he sets Bacon in a full and clearly presented context of classical and Renaissance rhetorical theory and practice. He is at his best when discussing rhythm and syntax; and at his most illuminating in the chapter on Aphorism—a blend of scholarship, clear thinking and perceptive commentary. His study of Bacon is in fact so solid and distinctive that it deserves a more attentive proof-reader: in particular the reference to Swift's "Balinarbian sages" and the misquotation of Johnson should be corrected in a later edition.

Although in every way a lesser mind than Bacon, Sir Thomas Browne nevertheless continues to attract readers in a way that Bacon perhaps does not. Sir Geoffrey Keynes's *Sir Thomas Browne: Selected Writings* taken from his four-volume edition makes a very handsome and readable volume. It includes 150 pages from *Pseudodoxia Epidemica* (a work not represented in L. C. Martin's comparable volume), but regretfully there are no notes.

Mr. Nathanson is not primarily interested in Browne's style; indeed when he does turn to the famous last chapter of *Urn Burial* he is guilty of a reference to its "purple phrases" and does not get much closer to its tone than to remark; "despite the sad subject the tone is not despondent." His concern is principally with the ultimately reconciled conflict in Browne of certain ideas Platonic in derivation. He argues his case modestly and quietly, he deftly supplies the classical and Renaissance philosophical background, and brings together a useful range of earlier critical views on Browne. If one reads *The Strategy of Truth* with only a limited sense of conviction, it is partly because of that aspect of Browne which so engages Miss Webber: the final elusiveness of his sportively self-conscious mentality. Mr. Nathanson's serious scrutiny has its virtues, but it can hardly cope with the implications of Browne's tone and the coruscations of his wit. And it is, surely, precisely for such qualities that many of us relish the prose of Browne and of his eloquently egotistical contemporaries.

Glass and God in Proust

DAVID MENDELSON: *Le Verre et les objets de verre dans l'univers imaginaire de Marcel Proust.* 252pp. Paris: José Corti. 30fr.

JEAN MOUTON: *Proust.* 144pp. Brussels: Desclée de Brouwer. 66 Belg.fr.

PHILIP KOLB AND LARKIN B. PRICE (Editors): *Marcel Proust: Textes retrouvés.* 304pp. University of Illinois Press. (American University Publishers Group.) £4 5s.

The title of Mr. Mendelson's thesis, *Le Verre et les objets de verre dans l'univers imaginaire de Marcel Proust*, is misleading. A detailed examination of Proust's use of imagery drawn from glassware might have been highly illuminating. This is not what we get. Mr. Mendelson begins with an account of the development of the glass industry in France on the pretext that it influenced art and therefore Proust's style. This may have impressed the examiners, but it is a bore for the readers of a published and insufficiently edited thesis. He goes on to "glass and glass objects in French literature at the end of the nineteenth century". It is not until he is a third of the way through the work that he shows signs of coming to grips with Proust's imagery. Although there are some interesting observations his arguments the "aquarium". One is drawn apparently from Proust's fantasy life; the other belongs to social life. The novelist's great achievement, we are told, was to fuse the two in a single work of fiction. The discussion of "monocles" at the Saint-Euverte *soirée* is an example of the way in which a splendid opportunity is missed. Nothing could be more out of keeping than the suggestion that there is "naturalism" in those extraordinary pages.

In 1948 M. Jean Mouton, until recently a member of the teaching staff of the Institut Français in London, published a perceptive study of *Le Style de Marcel Proust*. In his new book, *Proust*, which belongs to the series called "Les Ecrivains devant Dieu", he gives a very balanced account of Proust's religion. "We cannot speak in his case", he writes, "of a genuinely positive faith." There are many instances in the novel of a failure of charity. On the other hand, Proust made no attempt to turn art into a substitute for religion. His faith, as a man, may have been minimal, but he undoubtedly possessed what is known as a religious sensibility and its contribution to the masterpiece is not something which can be neglected with impunity. The essay on the man and the writer occupies one half of *Proust*: the illustrating the points made in the essay.

Professor Kolb, one of the best-known Proust scholars, has collected some of Proust's occasional writings which were either unpublished or not readily available. There are sixteen "textes inédits"; eleven passages excluded from *Jean Santeuil*; three parodies on "l'affaire Lemoine" in the manner of Chateaubriand, Sainte-Beuve and Maeterlinck, which were commissioned by *Le Figaro*, never published by that journal and accidentally omitted from *Pastiches et mélanges*; and two essays on the Comtesse Aimery de La Rochefoucauld's salon and Senancour. The "textes retrouvés" consist of some fifty newspaper articles, book reviews, speeches and odds and ends designed to publicize the latest additions to *A la recherche*. One is glad to have the text of the famous interview with Elie-Joseph Bois, the reviews of Ruskin and one or two other pieces, but Professor Kolb's description of the material as a "trouvaille" is something of an exaggeration. We must subscribe to his view that if Proust had succeeded in obtaining for himself a column or a regular spot in a newspaper the results would have been remarkable, but surely this would have involved the loss of an immense amount of the novel? There is a valuable bibliography covering pub-

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The Chinese hare slows down

ALEXANDER ECKSTEIN, WALTER GALENSON and TA-CHUNG LIU (Editors): *Economic Trends in Communist China*. 757pp. £6. KANG CHAO: *The Construction Industry in Communist China*. 237pp. £2 5s. Edinburgh University Press.

YUAN-LI WU and GRACE HSIAO WU: *The Spatial Economy of Communist China*. 367pp. Pall Mall. £4 4s.

In the great economic race between the two potential giants of the Asian mainland, China and India, the better-disciplined and more closely organized Chinese have appeared until now to have the decisive lead. But we should have remembered Aesop; the latest conclusions of the economists who specialize in present-day China show that the clumsy Indian tortoise may now, after twenty years of competition, have pulled ahead of the more glamorous and better-publicized, but far more erratic, Chinese hare. China under communism has enjoyed economic growth no better, no faster than that of India under her mixture of capitalism and socialism.

The evidence for this is buried in what must be regarded as the most important study of the Chinese economy to have been published in recent years. *Economic Trends in Communist China* contains the revised versions of papers originally presented to the conference at Carmel in California three and a half years ago, sponsored by the American Social Science Research Council Committee on the Economy of China, with the financial support of the Ford Foundation. Edited by Alexander Eckstein of the University of Michigan and Walter Galenson and T-C. Liu of Cornell, the book's contributors include such acknowledged specialists as John Aird, Kenneth R. Walker, Dwight Perkins, K. C. Yeh and Robert Field, in addition to Eckstein and Liu themselves. The papers were criticized and discussed by the most talented assembly of sinological economists ever seen: Yuan-Li Wu, George Eckland, Nai-Ruenn Chen, Simon Kuznets, William Hollister, Ronald Hsia, Edwin Jones, Franz Schurmann, J. Lossing Buck, and many others. One is entitled to expect from such high-powered preparation an almost definitive work, in a field where Peking's wall of silence renders definition elusive.

The expectation is fulfilled in the individual papers themselves—by T-C. Liu on quantitative growth, John Aird on population, Kenneth Walker and Anthony Tang on agriculture, Kang Chao, Dwight Perkins and Robert Field on industry, K. C. Yeh on capital formation—although the editorial presentation of them is irritatingly negative. The overall growth rate since the communists came to power, which is the first thing for which many readers would search, lies hidden in a table prepared by Mr. Liu estimating annual growth from 1958-1965, the controversial years, for which the official statistics are either grossly exaggerated or else non-existent. Mr. Liu concludes, that in 1958, the year of the Great Leap Forward, the Chinese growth rate doubled the average of the preceding five years to reach a little more than 13 per cent. But this breathtaking achievement was followed by three successive annual declines in net domestic product. The level of 1958 was not regained until 1965, and during those eight years as a whole the average annual growth was merely 1¼ per cent.

The rate of growth during the First Five-Year Plan (1952-57) is usually set at 6 per cent a year; the communists themselves claim 9 per cent, but for various reasons this appears to be an overstatement. If Mr. Liu's estimates for 1958-65 are added to the data for the earlier years, one arrives at an average rate of growth of between 3 per cent and 3½ per cent for the period 1952-65. Since the Cultural Revolution has almost certainly prevented annual economic growth from exceeding that rate in the past three years, it seems fair to conclude that 3 to 3½ per cent is the average rate for the first two decades of communist rule: virtually identical with India's.

It is hard to escape the tentative conclusion that the respective policies pursued by Nehru and Mao have not really made much difference, and that this rate of growth may be the best of which both countries were capable during this most difficult of all periods, namely the launching for the first time of systematically organized modernization. The figures must certainly embarrass those who like to pontificate about the superiority or inferiority of the respective Maoist and Nehruvian models.

The real problem in both countries is the minute margin of compulsory savings which can be squeezed out of agriculture. Anthony Tang points out that per capita grain availability in China in 1952, when the Five-Year Plans began, was less than half that which the Soviet Union enjoyed in 1928, at the comparable point in its own development. The Chinese are obliged to invest in the development of agriculture instead of being able merely to extract resources from it for industrialization, as Stalin did.

The problem was rendered even more difficult by Mao's political ambitions which meant, among other things, that, in the words of the editors, "the Chinese were capital exporters rather than capital importers" during this period. The Chinese communists have erred on the side of over-centralization and inadequate material incentives for the peasants. Unlike the Indian government, they have imposed on their peasants too much change, too fast and too uniformly.

Another looming economic preoccupation for Peking is population growth. The estimates given by John Aird, the foremost authority on this subject, for the size of the Chinese population in 1965 range from 715 million to 875 million: a range which is in itself an impressive indicator of our ignorance, and possibly of the Chinese Government's ignorance also. "Judged by what is known about the food supply and employment, however", the editors comment, "the true magnitude is probably nearer the lower limit". One cannot but agree with Mr. Aird's remark that.

It is not clear at the moment whether the present authorities in Peking view the fertility control problem as an urgent matter or are able to express that urgency in effective propaganda or programs without arousing popular anxieties to complicate their problems of civil control.

Economic Trends in Communist China is a book for specialists, but it could have been made more useful for the general reader if the editors had written more discursively instead of baldly summarizing the conclusions of the individual papers. Nothing it c... the contributors themselv... book has more typographic... than it deserves, and Mr. A... only writer to enliven his ... with a readable style.

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The Tunku wins again

K. J. RATNAM and R. S. MILNE: *The Malayan Parliamentary Election of 1964*. 467pp. Malayan University Press. London: Oxford University Press. £5 4s. 6d.

The Malayan parliamentary election of 1964 was the first to be held since the formation the previous year of the Federation of Malaysia, through the merger of Malaya, Singapore, Sarawak and Sabah (formerly British North Borneo). The 1964 election was also the last to be held with Singapore as a member of Malaysia; and, indeed, the participation in electoral activities on the mainland by Lee Kwan Yew and his People's Action Party was a major factor in the departure of Singapore from Malaysia in 1965.

The election took place under conditions of some considerable stress both internal and external. The formation of Malaysia had served to accentuate the racial tensions of a plural society; and the activities of Singapore politicians north of the causeway did nothing to smooth the course of Chinese-Malay relations. At the same time, and once more with strong racial undertones, there had developed from the very act of formation of Malaysia the new nation's first major crisis in foreign relations. President Sukarno of Indonesia (and it should not be forgotten that to some degree, though so far with less dramatic consequences, his point of view was shared by certain politicians in the Philippines) was angered at the way that the Malayans had, as it were, snatched former British Borneo from under his very nose; and, applying techniques which he had evolved with great success in the West Irian dispute, Sukarno had declared on Malaysia a strange quasi-war which he called "confrontation".

The combination of the Singapore problem—which meant, in essence, the racial problem of Chinese-Malay balance—with the problems of digesting the Borneo territories and coping with the Indonesian pressure produced an extremely complex politi... and East Malaysian (i.e. Sabah and Sarawak) elections of 1964 were conducted; and to a lesser extent these factors were present in the post-Malaysia Singapore elections of late 1963. The ideological threads running through the campaigns in Singapore, Malaya, Sabah, and Sarawak were by no means consistent or uniform. Essentially Chinese parties, like the P.A.P., endeavoured to present themselves as the champions of all the races on a platform of ideology not communalism. Some essentially Malay groups found themselves attracted to Indonesia because the Indonesians appeared to have evolved drastic techniques for dealing with the Chinese which were rather to their taste; yet, ironically, in the Borneo territories the Indonesian side was to a great extent supported by extreme left-wing Chinese groups.

All these internal contradictions, it seemed as the elections approached, would subject the ruling Alliance Party, that Malay-Chinese moderately conservative coalition which had ruled the Federation of Malaya since independence in 1957, to severe stresses. Opponents of the Alliance hoped that under pressure it would break up to leave the field open for new combinations and coalitions. In these circumstances one would have suspected on assumptions derived from the study of politics elsewhere in Asia that the 1964 elections would have been both unrestrained in the campaign and corrupt in the outcome. Had such prophecies been made, as Professor Milne and Professor Ratnam show in this brilliant study of the election, they would on the whole have been shown by the events to have been false prophecies.

There were, of course, areas where things could perhaps have been calmer and more orderly, particularly in Sarawak; but in the Malayan Peninsula the 1964 elections were probably as good an example of the democratic process at work in Asia as one could hope for. It is to be doubted that elections of this kind, so free from both corruption and violence, could have taken place anywhere ... Japan. That this turned out to be the case must be attributed in great measure to the extraordinarily sensible leadership which, since independence, Tunku Abdul Rahman and his deputy, Tun Abdul Razak, have given to the Alliance regime. The Malayan voters in 1964 made it clear that, on the whole, they preferred economic progress and stability to either communalism or ideological extremes. Lee Kwan Yew may have exhibited a political style which attracted western observers who saw the Tunku as rather feudal; but the Malayan voters were evidently satisfied with the Tunku's record, for they gave his Alliance Government a bigger majority than it had won in the general elections of 1959.

The Malayan Parliamentary Election of 1964 certainly deserves to be added to the select list of indispensable analyses of elections in the post-colonial Afro-Asian world. It includes a general examination of the 1963 Singapore election and the 1964 elections in Malaya, Sarawak, and Sabah, complete with a history of earlier politics, a description of the issues, a narrative of the campaign, an investigation of the candidates and their social, racial and economic backgrounds, and a comparative analysis of the voting both in the general election and in the state elections which took place in Malaya at the same time, and also a number of detailed case histories of the elections in particular constituencies. Particularly good in this last context is Dr. R. K. Vasil's study of the Batu constituency in Selangor which elected one of the few opposition candidates, the fascinating and somewhat enigmatic Dr. Tan Chee Khoon. Here was a clear case of a candidate who won because of his own great merit and hard work for his constituents.

One regrets that Professor Ratnam and Professor Milne were not able to include a similar study of the election in Ipoh, the stronghold of the Seenivasagam brothers and their P.P.P. Ipoh produced a number of strange features. Here urban Chinese voted electoral use of rather scanti... toons, an example of which ... well have been reproduced. ... study or two from Sara... Sabah might also have been ... These, however, are rather ... lacunae in what will certainly ... a work of major importance ... dents of political evolution ... colonial Asia.

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... Aristotle again, Professor ... a track about the problems that remain after his discussion of the difficulties. First there are several places where he finds it impossible to decide definitely between two or more conflicting interpretations of Aristotle's text. Secondly he is careful to draw attention to the complexities of the substantive moral questions that Aristotle was dealing with. The doctrine of moral weakness, which is one instance where he withholds judgment concerning the interpretation of Aristotle's view, illustrates the aims and tone of this discussion. In the chapter devoted to this topic he describes his object as being first to make clear what interpretations are *possible* and secondly "to explain Aristotle's formulation of the question and to exhibit the merits of his method". He goes on to point out that the question "is incontinence due to failure of knowledge or to weakness of will?" is difficult not only because the facts are complicated, but also because the question has "a definitiveness which is delusive. . . . What is to count as knowing or not knowing, accepting or not accepting, a moral principle?" And he concludes:

> we shall have learned something from Aristotle if, on this issue, we come to distrust, even if we must continue to seek, sharply demarcated alternatives, apparently unambiguous questions and crisply decisive answers. Any answer which is short and simple will, in Aristotle's phrase, be true perhaps, but not clear.

The merits of Professor Hardie's treatment are its good sense, its thoroughness, and its readiness to do full justice to the complexity and untidiness of the problems both historical and philosophical that a study of Aristotle's ethics provokes. If one has criticisms to make of this book, they concern first the presentation—*Aristotle's Ethical Theory* shares not only the sound common sense of the *Nicomachean Ethics*, but also its pedestrian, not to say laboured, style—and secondly the allocation of space to different issues. The relatively unimportant doctrine of the practical syllogism is discussed at considerable length and with a good deal of repetition on three separate occasions. By comparison the treatment of Aristotle's criticisms of the foundations of Plato's moral philosophy is highly compressed. Equally, the substantive philosophical issues that Professor Hardie has chosen to explore contain some surprises. We have an appendix devoted to the mind-body problem, but in his discussion of the multisignificance of "good" Professor Hardie sticks close to Aristotle's text and is not drawn into an analysis of the wider issues it raises.

Professor Monan takes as his main topic Aristotle's conception of moral knowledge. He investigates not only the explicit statements on this topic that are to be found in the various ethical works, but also the attitude towards moral knowledge that these works themselves imply. A large part of his attention is devoted to the question of how Aristotle's thought on this subject developed and to the general problem of the order in which the ethical works were composed. After lengthy analyses of the views of Jaeger, Düring and others, Professor Monan himself concludes that the latest stage in the development of Aristotle's moral philosophy is to be seen in the *Eudemian Ethics*, not, as is generally believed, in the *Nicomachean*. He speaks of the "more integrated" psychology of the *Eudemian Ethics* and contrasts it favourably with what he calls the "narrow intellectualism" of the last book of the *Nicomachean Ethics*. Unfortunately Professor Monan is no more successful than most of his predecessors in producing cogent arguments to substantiate his view of the development of Aristotle's ethics. First his thesis is based on a narrow selection of evidence: but it is notorious that attempts to establish a theory of Aristotle's development by tracing the changes in his opinions on one particular topic have produced quite conflicting results depending on the topic chosen for investigation. Secondly at crucial points in the argument Professor Monan appeals to highly subjective judgments concerning the relative "maturity" or "immaturity" of different doctrines. Thirdly—the chief problem that besets developmental interpretations—having suggested that Aristotle changed his attitude towards moral knowledge in certain important ways during the course of his life, Professor Monan fails to provide any adequate explanation of why he did so. Professor Monan's overall developmental thesis remains unconvincing. The value of *Moral Knowledge and its Methodology In Aristotle* lies rather in the comparison it draws between explicit and implicit doctrines of moral knowledge in Aristotle, and in the careful analysis of individual passages, particularly passages from that still very largely neglected work, the *Protrepticus*.

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... GIBSON: *The Senses Con... as Perceptual Systems*. ... Allen and Unwin. £2.

... is by the author of *The ... of the Visual World*, which ... considerable impact when ... sixteen years ago. ... *Considered as Perceptual* ... is a sense a sequel. While ... many of its ideas from the ... work, it none the less lays ... a wider and more general ... application.

... Gibson's argument runs some... like this. To understand percep... first necessary to free psy... from its traditional depend... the physiology of the senses. ... Helmholtz, it has been ... to view perception as an ... of elementary "sensations", ... of which are to be sought ... responses to appropriate stimu... highly specific receptor ... These "sensations" are ... into coherent perceptual ... by the exercise of attention ... neural, and linked with past ... by virtue of association. ... Gestalt theory reacted ... notion of perception as ... the fusion of elementary ... and in his younger days ... was undoubtedly influ... to some extent by the Gestalt ... work on vision con... that our understanding ... will not come about ... central "forces of ... of unknown nature. ... showed, one gets further ... to explain higher-order ... of vision in terms of the ... of the retinal image itself. ... theory, therefore, does not ... answer to the question of ... Koffka's famous phrase, ... as they do. ... Gibson now clearly feels that ... has come to reject the con... perception altogether—at least ... it has been held to furnish ... for perception. He distin... simply the input to the ner... from that evokes sensation ... which evokes perception. ... the latter as an active pro... perceiving objects and extract... information. In this connexion, ... particular stress on the ... that may be extracted ... world with a measure of coherence and stability.

The argument is developed along biological lines. In the first instance, Dr. Gibson contends, the information which the sensory systems have been evolved to pick up is of course information of biological utility. In consequence, he takes his departure from ecology, looking at the diverse environments in which organisms exist and extract information essential to their survival. This leads him to consider in successive chapters the capabilities of the different "perceptual systems", defined not in terms of anatomical units but of the kinds of information that they provide. These include the visual and auditory systems, the vestibular system and what Dr. Gibson calls the haptic system, which is concerned in giving us knowledge of objects by way of active touch. Included also are smelling and tasting, which are rightly given more space than they commonly rate in psychological texts. The last two chapters are concerned with the theory of information pick-up and with some aspects of illusions.

Of particular importance in Dr. Gibson's treatment is the stress that he places on the active adjustments that form so integral a part of the perceptual process. Action cannot really be divorced from perception, and even the anticipatory adjustments brought about by attention form an important part of perceptual activity.

In spite of his fresh and stimulating approach, it might seem a pity that Dr. Gibson feels so strong a need to retreat from sensory physiology and to treat perception with so little reference to its physiological foundations. While there may be some temporary advantage in divorcing function from anatomy, sooner or later a way will have to be found of linking the extraction of information with the activity of the sense organs and the brain. Indeed modern sensory neurophysiologists have already gone some considerable way in doing just this and few of them see any inherent incompatibility between the concept of sensation and that of the extraction of information. Should it not be possible for psychologists to follow suit?

The book should be of great interest to students of biology, sensory physiology or experimental psychology. It should also interest historians of science—at all events those with some biological background. The general reader may well find the book tough going, though certainly far from dull.

Theoretical conventions

ADOLF GRÜNBAUM: *Geometry and Chronometry in Philosophical Perspective*. 378pp. Minnesota University Press. London: Oxford University Press. £5.

In a famous paper on "Space and Geometry", published in 1895, Henri Poincaré argues forcefully against the classical position that, whatever changes in our physical hypotheses may be forced upon us by experience, any physical theory presupposes that space is Euclidean. His example of an imagined world which can be described in terms of Euclidean or non-Euclidean geometry, provided the description is coupled with correspondingly different physical hypotheses, foreshadows Einstein's general theory of relativity. Another world, which is in fact non-Euclidean. Both Poincaré's example and Einstein's theory imply, or at least strongly suggest, that the choice of a geometry, though a matter of scientific convenience and convention, is not wholly arbitrary. As Poincaré says elsewhere, when speaking of the laws of classical mechanics: "Conventions, oui: arbitraires, non. . . ."

The problem of separating the arbitrary, conventional elements of a physical theory from its empirical content, *a priori*, elements is one of the more interesting and philosophically important questions in the modern philosophy of science. It is also the central question of Professor Grünbaum's book, which is really a collection of three essays. Of these the first "Geometry, Chronometry and Empiricism" is the clearest.

It contains lucid and acute distinctions between different versions of conventionalism ranging from the platitude that "the meaning of all words is conventional" to the subtle philosophical doctrines of Einstein, Reichenbach and Carnap. The conclusion at which Professor Grünbaum arrives in this essay is that—apart from some minor qualifications—"once the meaning of congruence has been stipulated by reference to a solid body and to a clock" the geometry and chronometry "is determined uniquely by the totality of relevant empirical facts".

This conclusion is considerably weakened in the second essay which is devoted to an analysis of the empirical content, if any, of the "hypothesis" that everything has doubled overnight—a hypothesis of the kind examined by Poincaré in explaining his conventionalism. The third, and ... accusation raised by H. Putnam that the views expressed in the first essay are based on an inadequate understanding of contemporary physics.

In spite of the importance of its theme and Professor Grünbaum's undoubted competence, the arguments of *Geometry and Chronometry in Philosophical Perspective* can be fully appreciated only by those who are familiar with the general theory of relativity, as well as with the main controversies which have engaged the attention of philosophers of science and mathematics from the days of Poincaré to our own.

There are three new volumes in the useful and beautifully produced series of "Phenomenology and Existential Philosophy" published by the North-western University Press, Evanston, Illinois: Merleau-Ponty's *The Visible and the Invisible*, the book left unfinished when he died, translated with an introduction by Alphonso Lingis (282pp. $9.50); Suzanne Bachelard's *A Study of Husserl's Formal and Transcendental Logic*, translated by Lester E. Embree (227pp. $8.50); Heidegger's *The Essence of Reasons* (Vom Wesen des Grundes), incorporating a German text and a translation

The Puritan Proboscis

'In one of his stories, Sir Arthur Conan Doyle made Sherlock Holmes stipulate that a good detective must be able to recognize seventy-five different odours. As one reinforced to so few would be almost the olfactory equivalent of deaf or blind (the technical term is anosmic). One reason for our general lack of appreciation of our sense of smell is our Puritan heritage. It seems to have implanted in many of us the feeling that smells in general are "not nice".'
William Carlos Williams expressed this attitude beautifully and ironically in a little poem called *Smell*, in which he chided his nose for taking interest in the smell of decaying leaves.'

—from Chapter 9, *Fragrances and Stenches*, of Robert Fromm's new book, The Many Human Senses (18/6 net)

Bell

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A University's perpetual copyrigh

BY SIMON NOWELL-SMITH

There are two distinct copyright privileges enjoyed by universities. The right of the universities of Oxford and Cambridge to print Bibles and the Book of Common Prayer derives from the Crown. Perpetual copyright in certain learned and educational works is held by statute. This article deals only with the latter privilege. Many details—though not necessarily the inferences drawn from them—have been derived, with permission of the delegates, from records of the Clarendon Press.

The British Copyright Council has had under consideration amendments to the Copyright Act of 1956 when that act comes up for revision. One of the recommendations made to the council by the Publishers' Association is that what is known as "universities' perpetual copyright" should be abolished. It is not the first time that such a course has been advocated, but it is the first occasion on which Oxford, the only university involved, has decided not to fight for this ancient privilege.

Copyright as we understand it today was brought into being by Act of Parliament in 1709, Queen Anne's Act (8 Anne, c. 19) created by statute for the first time an author's property in his published book, limiting the property to a term of years. For nearly three-quarters of a century it remained a disputed question whether books published earlier could still claim protection "in perpetuity" under the common law. That Queen Anne's act had extinguished such common law right was decided in the case of Donaldson v. Becket (17 Cobbett, *Parl. Hist.* col. 1003) in the House of Lords in 1774, and later that year a Bill to reestablish perpetual copyright was passed by the Commons (ibid., col. 1110) but not by the Lords. In the following year, however, George III's Act (15 Geo. 3, c. 53) granted to "the Two Universities in *England*, the Four Universities in *Scotland*, and the several Colleges of *Eton, Westminster*, and *Winchester*" perpetual copyright in "Books given or bequeathed to the said Universities and Colleges for the Advancement of useful Learning and other purposes of Education".[1] One of the conditions laid down in this act, to which I shall return, was that the books must be printed at the universities' or colleges' own presses on their own premises.

Immediately after the passing of George III's act the University of Oxford registered three copyrights—those of Clarendon's *History of the Rebellion* and his *Life* of himself (both bequeathed by the author to the university a century before), and of Bishop Lowth's lectures on Hebrew poetry (the gift of the author). Thereafter for ninety-five years no alumnus thought fit to bequeath or present a copyright to Oxford, and at no time while it was possible to do so did any of the other universities or colleges avail itself of the privilege granted in 1775.

One hundred years precisely after George III's act, a royal commission was set up to inquire into all problems of copyright, domestic, colonial and international. One of the commission's recommendations not adopted in the legislation that followed their report was that the universities' privilege should be "omitted from the future law" (Copyright Comm. Report (C. 2036), 1878, s. 48). Again in the early years of this century abolition was strongly urged when the Copyright Act of 1911 (1 & 2 Geo. 5, c. 46, s. 33) was being drafted. In the event that act confirmed the perpetual copyrights already registered but at the same time, by repealing George III's act, put an end to the creation of new perpetual copyrights. The Copyright Act of 1956 (4 & 5 Eliz. 2, c. 74, s. 46), now in force, left the position unchanged. So we have only to consider the baker's dozen of copyrights registered by Oxford in 1775 and between 1870 and 1911.

The register of the delegates of the Clarendon Press reveals the bareness of the cupboard. (Dates are those of registration.)

(1) Clarendon, *History of the Rebellion*	1775
(2) Clarendon, *Life, written by himself*	1775
(3) Bishop Lowth, *De sacra poesi Hebraeorum* ..	1775
(4) John Ruskin, *Lectures on Art*	1870
(5) John Phillips, *Vesuvius* ..	1872
(6) John Phillips, *The Geology of Oxford and the Valley of the Thames*	1872
(7) G. L. Prendergast, *Concordance to the Iliad*	1880
(8) Benjamin Jowett, *The Dialogues of Plato*	1893
(9) Benjamin Jowett, *The Republic of Plato*	1893
(10) Benjamin Jowett, *The Politics of Aristotle*	1893
(11) Benjamin Jowett, *Thucydides*	1893
(12) H. Lee-Warner, *Extracts from Livy*	1904
(13) H. Lee-Warner, *Hints and Helps for Latin Elegiacs* (and a *Key* to the same)	1904

Principle apart, we should hardly expect Oxford in 1969 to fight for the exclusive right to print any of these works except perhaps those of Clarendon and Jowett, and conceivably also of Ruskin. But the delegates would probably agree, in 1969, that they would be hard put to defend their rights to Jowett and Ruskin, if not to Clarendon, if these were tested in a court of law.

In the century between Clarendon's death and George III's act, the *History of the Rebellion* had proved a gold mine. Out of the profits the university was able to erect the noble building in Broad Street which still bears his name and which until 1831 housed its presses. The copyright continued to be closely guarded by the university's observance of the proviso in George III's act to which I have already referred and which I now quote:

> Provided nevertheless, That nothing in this Act shall extend to grant any exclusive Right otherwise than so long as the Books and Copies belonging to the said Universities and Colleges are printed only at their own Printing Presses within the said Universities and Colleges respectively . . . ; and that if any University or College shall delegate, grant, lease, or sell their Copy Rights, or exclusive Rights of printing the Books herein granted, or any Part thereof, or shall allow, permit, or authorize any Person or Persons, or Bodies Corporate, to print or reprint the same, that then the Privileges hereby granted are to become void and of no Effect. (Section 3.)

From time to time historians and anthologists have quoted extracts ("any Part thereof") from Clarendon in books not printed at the university's press within the university, and the delegates have condoned the offence. But if we regard these as *mibima* for which the law need have no care, the position with Ruskin and Jowett is very different.

Ruskin presented the copyright in his *Slade* lectures of 1870 to Oxford, and Bartholomew Price, as secretary to the Clarendon Press, entered the copyright in the Stationers' register on December 8 that year. In 1887, with the foreknowledge of Ruskin's university, these lectures, somewhat revised, were printed by Hazell, Watson and Viney and published by Ruskin's own publisher, George Allen. In 1905, again with the foreknowledge of the university, the lectures were printed by Ballantyne, Hanson and Company and published by George Allen in volume XX of Cook and Wedderburn's edition of Ruskin's complete *Works*. In allowing, permitting, or authorizing these reprints from presses other than its own the university ran the risk, advisedly or inadvertently, of rendering its privilege void and of no effect. However, the Ruskin copyright was of little value: to forfeit it would not have cost a pang.

George III's act was passed long before international copyright was born or thought of. When in the 1880s the United States was moving towards its first international copyright act (U.S. Statutes at Large, xxvi (1891), 1106-10) Jowett was aware that if he was to gain protection for his *Plato*, which in its earlier editions had long been pirated in the United States, he must revise his translation and ensure that it was "manufactured" in the United States. From correspondence preserved at Oxford, it is clear that Jowett himself initiated the project of a revised, American-printed edition, which was duly registered for copyright in the United States and published by Macmillan of New York, under contract with the Clarendon Press, in 1892. Jowett died in October, 1893, bequeathing the copyrights recorded above to Balliol College. The certificate of registration with the Stationers' Company, dated November 29, 1893, names Balliol College as proprietor of the copyrights.

From now on, therefore, it seemed that Jowett's copyrights, hitherto his own for a statutory term of years, could be claimed by Balliol (or by the university, of which the college is a part) in perpetuity. But could they? If after 1893 the college (or the university) authorized reprints in the United States—not only without the bounds of the university but without the Queen's dominions, something beyond the provision of King George's parliament in the year of Bunker Hill—would the privilege of perpetual copyright be voided under George III's act? Moreover, on a strict interpretation of the act, could Balliol, a college without a printing press, claim privilege for a work printed at the Clarendon Press?

In 1906 the opinion was sought of learned counsel—perhaps the King's Counsel most learned in copyright law at the time, T. E. Scrutton, author of *Scrutton on Copyright*, later a Lord Justice of Appeal. His answers to the questions just posed were:

> (1) In our opinion Balliol College was not in a position, by reason of Jowett's will, to acquire perpetual copyright in his works unless the college set up its own press and printed all copies there. And section three of the Act seems to require that such press shall be "within the said College" . . .
>
> (2) . . . That copies of some of Jowett's books have apparently been printed in America since his death has, we think, clearly destroyed any perpetual copyright Balliol College may ever have had under the clear provision of the second clause of section three of the Act. Such printing of "any Part" is to render "the Privileges thereby granted . . . void and of no Effect". It is not clear whether, in the case of a bequest of five[2] separate books, the printing elsewhere of part of one of them would destroy the right in that one book or in all five, probably the former, but in view of our opinion in par. 1 the point is not very material.

Scrutton offered Balliol the small consolation that the college might still be able to claim copyright for any unexpired portion of the term of years specified under the general copyright law then in force (5 & 6 Vict. (1842), c.45)—like any ordinary book by any ordinary man. This would have resulted, after the passing of the act of 1911, in the expiry of all Jowett's copyrights in 1943.

Counsel's opinion is not law. It would have been interesting if the validity of Balliol's perpetual copyrights had ever been tested in the courts. However, the story does not end there. On at least two later occasions, in 1925 and 1931, the college and the university again put "any perpetual copyright [they] may ever have had" at risk. On the first occasion the Clarendon Press wished to reprint the *Dialogues* in America from electrotype plates supposedly in the safe keeping of the J. J. Little and Ives Company of New York; the plates had disappeared—all but them, weighing two-and-a-half in seventy-two stout boxes. The quickest way of supplying the American market was by allowing a firm (Muston) to print an edition by a photographic process. This was done. It not only contravened the territory was struck by the use of the 1967-68 foot-and-mouse epidemic. The paper's [illegible] assistant editor have now [illegible] their record of that farming as it appeared to those close [illegible]. It is a unique addition to history and has also a wider [illegible] for all those concerned with [illegible] aimed at the eradication [illegible]ease: in this, as the book [illegible]ows, human as well as tech[illegible]blems are involved.

On the second occasion the Clarendon Press wished to reprint the *Dialogues* in America from electrotype plates supposedly in the safe keeping of the J. J. Little and

[1] The universities were Oxford, Cambridge, and St. Andrews, Glasgow, Aberdeen, and Edinburgh; the same privilege was granted to Trinity College, Dublin, in 1801 by a further act (41 Geo. 3, c. 107).

[2] This is presumably a slip for ten—the titles listed above add up to ten—the titles listed above as having been registered in 1893.

[3] There were ultimately more.

Books received

Art

HERBERT and JONES, J. O. *The Plague on the Cheshire Cat*. 125pp. Dobson. 21s.

[illegible] newspaper is often very [illegible]ge events: its staff may [illegible] neighbours, acquaintances [illegible] of the participants. So [illegible] the *Chester Chronicle* [illegible] done. It not only contravened the [illegible] III's act in Britain; in the United States it rendered the editor liable to forfeiture by the customs [illegible] operation was repeated six years later.

The risk in these operations was a calculated risk, [illegible] some unauthorized publisher [illegible] reprint any substantial part of [illegible]—say, his translation of *Hyperion*—the university was [illegible] faced by a choice of evils. To [illegible] infringement of copyright, or [illegible] would expose the Press to be [illegible] printed on "in the American [illegible] by yet other publishers. On the other hand, to turn a blind eye was to allow the first reprinter to get away with his infringement, if it was an infringement, unchallenged. The dilemma did in fact arise twice after the date when normal non-perpetual—copyright in Jowett's works would have expired.

During the years when Oxford clung to its real or expended privilege one of the purposes of George III's act has been conscientiously observed, namely that the profits derived from "the Printing and Reprinting of Books" should be "applied or employed as a Fund for the Advancement of Learning and other benevolent Purposes of Education within the Universities and Colleges aforesaid". In the words of Charles Cannan, secretary to the Clarendon Press, when the abolition of university copyright was mooted in 1911:

> The Jowett copyright illustrates very well the advantage of a copyright in public hands. Balliol and the University devote the receipts to the publication of Aristotle, which costs a good deal of money, but ultimately [illegible] the nine volumes[3] are done, some of them [illegible] if not all will come back. . . .
>
> No private publisher could undertake [illegible] face [the outlay]. And as it is, [illegible] in the next 50 or even 100 years [illegible] receipts will help to promote [illegible] learned works.

A pious hope. A hundred years hence the alumni *Oxonienses* had decided more generously to the [illegible] making over their copyrights to their *alma mater* there might [illegible] good reason to extend these [illegible] rights *in perpetuum*, as George III's legislators thought right to do. As things are, the University of Oxford is perhaps well advised to regard [illegible] a lost cause.

[illegible] WILLIAM. *The Observer's Book of Aircraft*. 288pp. Frederick [illegible] 7s.

[illegible]teenth annual edition, with [illegible] of pictures and three-view [illegible] of military and civil aircraft [illegible] is comprehensive and informative [illegible] any of the earlier editions. [illegible]-sized reference book, it [illegible] to serve a valuable purpose [illegible] who need to know about [illegible]ities of the world's aircraft [illegible] are still flying or about [illegible].

Biography

[illegible], ROBERT A., and KAPLAN, [illegible] (Editors). *Theory in Anthropology: A Sourcebook*. 578pp. [illegible] and Kegan Paul. £6 6s.

[illegible] reader in which fifty-[illegible] are brought together, on [illegible] that they are otherwise so [illegible] that they are difficult for [illegible] to obtain. Nearly all of [illegible] been chosen of their bibliographies and footnotes. The editors [illegible] added a selected bibliography [illegible]ers. The collection is pre[illegible] by a few pages of "Notes on [illegible] and Non-Theory in Anthropology". There is no index.

[illegible] of the papers are interesting, [illegible] are a great deal more than [illegible] they possessed their value [illegible] being crammed within these [illegible] and since they are intended [illegible] current theoretical interests [illegible] are recently published: thus readily available [illegible] libraries of quite modest [illegible] size in Britain. Few students [illegible] really have much difficulty [illegible] assembling them in their original [illegible] and far fewer still can be [illegible] to pay six guineas for the [illegible] of increased accessibility.

Crafts

[illegible] GEORGE. *The History of the English Toy Theatre*. 224pp. [illegible] Yates. 24s.

[illegible]ings could be weighed and [illegible] writes Mr. Speaight, "the [illegible] little English toy theatre, in [illegible] has brought more joy to the [illegible] of England than any of the [illegible] that have displaced it." [illegible] claim. In any event, the [illegible] has its own nostalgic aura, [illegible] quaint survival from the age [illegible] daughter and the mutilin[illegible]. Mr. Speaight has done it [illegible].

[illegible] Drama. [illegible]

1946, was recognized as the best book on the subject and so it remained. It must be said at once that this revised, augmented version, *The History of the English Toy Theatre*, is an even better one: it contains all that most people are ever likely to want to know about toy theatres. Here is the evolution of the miniature theatre, with precise information about the publishers, artists and craftsmen who built up the tradition, written with a quick sympathy for the human side and in a spirited, inquiring way that engages interest in the author's investigation and impels one to share his enthusiasm.

Mr. Speaight is himself an accomplished toy theatre showman—one of the very few who can invest a performance with real dramatic quality, and he gives his readers much practical insight into the craft of production. He has also been at pains to describe the techniques of the artists, and printers whose work so fascinatingly mirrors the heyday of melodrama and pantomime. The players, the histrionics, the scenery of a long-dead drama often survive in the plain or coloured sheets of the children's theatre, and their relationship to the professional stage is clearly demonstrated.

Not the least interesting part of the book is Mr. Speaight's recollection of the postwar revival of the toy theatre industry, in which he took a leading part.

BOTTRALL, RONALD. *Art Centres of the World: Rome*. 192pp. Michael Joseph 30s.

When a distinguished poet writes about one of the most distinguished cities in the world—Rome—the reader sits up. We must admire Mr. Bottrall for the thoroughness with which he conducts us through all the well known Roman galleries from the Palazzo Barberini and the Farnesina to the Vatican Museums. He takes in every kind of work of art, Etruscan, Graeco-Roman, Medieval, Renaissance and Modern. Every statue or painting has a place in the book, often with a line of comment, occasionally a paragraph. So anyone who wants to "do" artistic Rome from A to Z can rely on Mr. Bottrall as a guide.

Unfortunately that world museum of art which is Rome contains things of indifferent value as well as the great masterpieces. Mr. Bottrall knows what is bad and tells us so. But this is not an entirely satisfactory way of giving an overall picture. Surely it would be better to concentrate on the masterpieces of art and architecture (enough to fill ten books) and leave out the rest. Mr. Bottrall has given us the flavour of Rome, the city of cities, in his first chapter. He has lived there a long time and should know. A reader might have liked more Bottrall, even at the expense of thoroughness. But even so visitors to the numerous galleries of Rome will find many of these terse comments helpful.

Biography and Memoirs

BEVAN, BRYAN. *Nell Gwyn*. 190pp. Robert Hale. 30s.

Nell Gwyn is an attractive subject for biographers and Mr. Bevan brings out the gaiety, sauciness and charm which appealed so strongly to her contemporaries. His competently written life follows her through each phase from Drury Lane orange girl to successful actress, and king's mistress. His special interest is in her stage career, and he examines some of the roles in which she shone though he regrets that she never performed in any of Etherege's plays, which contained parts well suited to her. Further insights into her character he finds in her letters (dictated, for she could not write her own); and a somewhat unexpected appendage is a study of Nell's horoscope by the president of the Federation of British Astrologers.

DONGERKERY, KAMALIA S. *On the Wings of Time*. 246pp. Bombay: Bharatiya Vidya Bhavan. Rs.15.

So much modern Indian biographical writing is—understandably enough—preoccupied with the nationalist movement and the emergence of the country into independence, that it is a pleasure to read this delightful record of a full, happy life in which politics have played only a minor part. Mrs. Dongerkery's lot has fallen in academic and artistic circles: her husband is a distinguished educationist who served the Bombay

first Vice-Chancellor of the new Marathwada University at Aurangabad, and has written two books on university administration which have become classics. The author herself, as well as showing herself an invaluable partner in her husband's career, has written books on Indian Embroidery, Indian Hoys, and the Indian Sari which have won for her a deserved international reputation. Her charming account of her life and work deserves to be read widely for its illumination of the progress of educational and social movements in Maharashtra, and, perhaps above all, for its deep human interest.

TOYNBEE, MARGARET. *King Charles I*. 92pp. YOUNG, PETER. *Oliver Cromwell*. 92pp. HARDING, JAMES. *The Duke of Wellington*. 90pp. HILL, DOUGLAS. *John Keats*. 92pp. BROWN, IVOR. *William Shakespeare*. 92pp. MACKENZIE, COMPTON. *Robert Louis Stevenson*. 90pp. Morgan-Grampian Books. 15s. each.

Letterpress and copious illustrations divide the space more or less equally in each of these brief lives of the great, which claim only to be introductions to their subjects. The six titles named are the first comers in a new series entitled "International Profiles".

VERNEY, HARRY (Editor). *The Verneys of Claydon*. 266pp. Robert Maxwell. 35s.

Nearly eighty years ago Lady Verney, who was the sister of Florence Nightingale, rescued and published some of the Verney papers which had been lying neglected in the attics at Claydon. A later Lady Verney published further selections, and the present head of the family gives us an agreeable précis of the previous books in a single volume. Sir Ralph Verney is perhaps the most interesting of the family; in spite of having a royalist father he supported the Parliament but suffered all the tribulations of a moderate condemned to live in a time of frenzy.

Botany

HYDE, H. A., and WADE, A. E. *Welsh Ferns, Clubmosses, Quillworts and Horsetails*. Revised by S. G. Harrison. 178pp. Cardiff: National Museum of Wales. 25s.

The fifth edition of *Welsh Ferns* by Hyde and Wade, revised and expanded by S. G. Harrison, now includes clubmosses, quillworts and horsetails as well as a complete account of British pteridophytes; some naturalized aliens and hybrids are also described. The arrangement of the main text is based on a system recently adopted in the Herbarium of the British Museum (Natural History). It is extremely valuable to have such a comprehensive account of British pteridophytes with keys, full descriptions and many illustrations, together with notes on world distribution. References to historical and herbarium records in the National Museum of Wales are included with detailed information on the distribution of species in the Principality. Unfortunately, the figures illustrating the life-history of the male fern (after Kny) appear to have suffered from reproduction in this edition.

Careers

EDMONDS, P. J. (Editor). *Careers Encyclopedia*. Foreword by Sir Peter Allen. 572pp. Macmillan and Cleaver. 30s.

Proudly independent amid much careers literature that grinds particular axes this guide deals candidly and concisely with 220 jobs, presenting the relevant facts about entry, training and prospects for each. It remembers the Scottish variations and it keeps an eye on the girls. The new edition has been thoroughly revised to keep it up to date.

Heraldry

FAIRBAIRN, JAMES. *Fairbairn's Crests of the Families of Great Britain and Ireland*. Revised by Laurence Butlers. 644pp. Prentice Hall. £5.

A common solecism is to speak of a "family crest", as if what is but part of a coat-of-arms can be claimed by anybody of a particular name. A coat-of-arms is the property of an individual, and may pass to his heirs, but it should not be taken over by another person any more than the owner's wallet. The reader is therefore not recommended to follow the advice of the American [illegible] of this reprint of a nine-

teenth-century work, to look up his name and "simply turn to the second part of the book to find your family crest". Nor should he be so foolish as to use it commercially to provide "crests" for persons of names mentioned in it, unless he is willing to risk prosecution for fraud. However, since genuine armigers do bear their crests from their arms for use on silver, books and livery buttons, instead of applying for a grant of a badge, this book might be of some slight use to antique dealers, for example, in assessing the provenance of goods, although, as some crests are shared by a large number of individuals, it can be misleading. The Japanese printers of this volume have no doubt done their best with the original supplied to them, but James Fairbairn's Victorian style of engraving does not lend itself to lithographic reproduction.

History

ISHAM, GYLES: *Easton Mauduit and the Parish Church of SS. Peter and Paul*. 36pp. Northamptonshire Record Society. (Delapré Abbey, Northampton). 5s. 9d.

Easton Mauduit, a small Northamptonshire parish with a population today of only ninety, has associations with some famous names. It was for long the home of the Yelvertons, that family so eminent in the law. An eighteenth-century vicar was Thomas Percy of the *Reliques*, who was visited there by Dr. Johnson. Other visitors were Horace Walpole and the Cambridge antiquary William Cole, both of whom wrote accounts of the place. Sir Gyles Isham's monograph follows the tradition of the older historians in that it concentrates on the descent of the manor and on the church, but it is excellently done and contains much of interest. The dispersal of the great library (with its many state documents of Elizabeth I) by an illiterate auctioneer is depressing reading. The village church, in need of restoration, will benefit by the profits of the book.

JOHNSTON, EDITH M. *Irish History: a Select Bibliography*. 63pp. Historical Association. 6s.

The compiler, who is senior lecturer in Modern History in the University of Sheffield, divides her bibliography of books and articles on Irish history into a general section and a longer section where the work are classified under periods, each with a short historical introduction. She adds short comments on many of the works she lists, and an index of authors.

PEARCE, MALPAS. *Stuart London*. 128pp. BRECHIN, DEREK. *Georgian London*. 110pp. HILL, DOUGLAS. *Regency London*. 118pp. NORTON, GRAHAM. *Victorian London*. 127pp. Macdonald. Paperback. 5s.

These books are the last four of the eight titles in the "Discovering London" series, which runs from Roman to Victorian times. They aim to tell not only how Londoners lived, and how London grew, but where buildings of each period are still to be found. Each writer does it in his own way. *Stuart London* begins: "This is a gossipy history London in the seventeenth century was full of anecdote." *Georgian London* has an introductory chapter on the "state of England" after the revolution of 1688, *Regency London* one on the "changing world" in the middle of the eighteenth century, and *Victorian London* one on the "magnificent self-confidence" of the Victorians.

All four books have been well done and are well illustrated. But one wonders why Mr. Pearce turns Nell Gwyn into a barmaid. Bars there were, but "barmaid" does not seem to have entered English literature until Goldsmith. Mr. Brechin says that Kensington remained a village until the end of the eighteenth century. But Kensington Square was laid out at the end of the seventeenth century: there were houses in it for Queen Anne's maids of honour in Kensington Palace; Addison and Steele both lived there for a time; in *Henry Esmond* Lady Castlewood lived there. Mr. Brechin also says that Wren's influence was "stamped on domestic architecture". That has been assumed, but research into the rebuilding of London after the Great Fire has found that he had little or nothing to do with the domestic rebuilding. Mr. Brechin calls Westminster Bridge the inspiration of

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Tutte corde

DAVID D. BOYDEN: *Catalogue of The Hill Collection of Musical Instruments in the Ashmolean Museum, Oxford*. 84pp. 45 pages of plates. Oxford University Press. £4.

The Hill Collection of musical instruments, so suitably housed in the Ashmolean, is one of our most important, not for size, but for concentrated quality. Since all are stringed instruments (*must* we call them chordophones?) and a high proportion are bowed, David Boyden was an excellent choice of author for this catalogue, which will be welcomed by experts and valued by many others in addition.

Professor Boyden became closely associated with the famous firm and family of Hill, and with their magnificent gifts to the Ashmolean, differing his work on *The History of Violin Playing from its Origins to 1761* (1965): a classic, though not a flawless classic, of pertinacious and intelligent investigation. But the flaws were mainly on outlying problems of interpretation. On the actual history and early technique of the violin, the combined knowledge of Professor Boyden, Mr. Phillips Hill, and Mr. Desmond Hill covers most of what can be covered. Professor Boyden's catalogue rests on this sure foundation.

The field is a notoriously treacherous one, and we cannot expect agreement in every corner of it. Where, for example, did the viol originate, and how? Wisely, Professor Boyden leaves these questions for the future, which, however, may not do much better, since firm evidence is so scarce. Less wisely, he cites, even though he does not accept as a sufficient explanation, the suggestion that the viols originated in fifteenth-century Spain as a bowed species ('vihuela de arco') of the Spanish guitar 'de mano'. He does not state the author of this suggestion. It was, in fact, Professor Thurston Dart, in the Pelican *Musical Instruments Through the Ages* (1961), and in one of his more unguarded moments. Though categorically stated, it cannot be true, since we may trace viol-like forms in iconography all over Europe and much farther back. Nothing could better illustrate the uncertainties which remain and are likely to remain in the field than this bad guess by a good authority; and not even Professor Boyden is immune from a certain looseness, either in his great book, or in this smaller and very valuable extension of it.

It is a careless statement that "the violins and viols had very little in common from a constructional point of view". On the contrary, they have everything constructional in common except the one feature which [illegible] neither consistent nor [illegible] naturally significant) has an [illegible] effect: the thinner wood and [illegible] tension of the viols. Professor [illegible] den knows this; he only [illegible] more care in revision, and [illegible] is true elsewhere in his work. [illegible] theless, it remains of [illegible] excellence.

Each instrument is illustrated [illegible] one or more admirable photo[illegible] and well discussed. The [illegible] early bows, and especially [illegible] movable screw for their [illegible] ticularly difficult; the [illegible] helpful here, though it [illegible] conclusive. The surprisingly [illegible] transition to the younger [illegible] model, now universal, [illegible] with striking clearness. [illegible] such clarification on points of [illegible] interest which makes so well [illegible] pared a catalogue valuable [illegible] lay readers, in addition to [illegible] of experts.

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Wordsworth' sonnet, "Earth has not anything to show more fair". Wordsworth was on the roof of a coach crossing the bridge when he was inspired, but it was sleeping London, not the bridge, which inspired him. Mr. Hill says that it was the Regent who created the National Gallery, buying a collection of pictures and building a house for them. But it was Parliament which voted £60,000 to buy thirty pictures from the collection of John Angerstein, and exhibited them in his house until the present gallery was built. Mr. Hill also gives us a new extravagance in the way of mixed metaphors, "The French Revolution, he says, "spawned a conservative backlash" in Britain.

Politics

DUNBOYA, JOHN. *Afria between East and West*. 142pp. Bodley Head. 15s.

Mr. Dunnoga, who has worked as a journalist in Ghana, his own country, and in Kenya, sets the African ideological scene in this contribution to the Bodley Head's "Background Books" series. He takes a fairly astringent view of African leaders' methods of tackling the problems facing their countries, and he is highly critical of the failings of African governments—and above all of ex-President Nkrumah of Ghana. Indeed, he is probably too critical of Nkrumah.

Perhaps a certain overstatement is inevitable in a book which tries to cover such a lot in such small compass, but Mr. Dunnoga has useful things to say about African socialism, about the search for African unity, and about the attraction for rather, the lack of attraction) which communism holds for Africans, to take three of his main topics. He sees Africa's greatest danger as being "our current rulers' intolerance of dissenting views".

Much of what Mr. Dunnoga writes is not cheerful: it hardly could be but he is not pessimistic in the long term. His assessments and judgments are founded in wide knowledge and experience.

POMEROY, WILLIAM J. (Editor). *Guerrilla Warfare and Marxism*. 336pp. Lawrence and Wishart. £3.

William Pomeroy, an American communist who took part in and wrote a book about the Huk rising in the Philippines, has produced a collection of Marxist writings on guerrilla warfare including first Marx and Engels themselves, then Lenin, and then such practitioners of this revolutionary technique as James Connolly, Mao Tse-tung, Nkrumah, Ho Chi Minh and Vo Nguyen Giap, Castro and Guevara. The significance of the contributions is in direct proportion to their involvement in guerrilla warfare, but the book as a whole will be useful to Marxists who are not exclusively interested in the urban proletariat.

Religion

D'ARC, JEANNE. *The Listening Heart*. Translated by Sister Mary John. 140pp. Geoffrey Chapman. 35s.

Sister Jeanne D'Arc, who was a member of the revising Committee for the French edition of the "Jerusalem Bible", has written here a very welcome book on Prayer, in which she makes use of her experience as a Religious and a teacher. It should be very useful, and it is a pity that its price has to be so high.

BERNARD DELFGAUW. *Evolution: The Theory of Teilhard de Chardin*. Translated by Hubert Howkins. With an introduction by Bernard Towers. 124pp. Collins. Paperback, 5s.

Professor Delfgaauw considers with some justice that the theory of evolution has been brought into the public eye by two events in the past decade —the centenary of the *Origin of Species* in 1959 and the posthumous publication of the works of Teilhard de Chardin. He notes the following as the most striking features of Teilhard's synthesis: a scientific appraisal of the world in which we live calls for a new methodology between experimental science and philosophy; evolution embraces the whole of reality; the course of evolution gives rise to what is other the emergence of novelty; evolution is progress, marked by the growth of complexity —consciousness; there are more grounds for expecting a speeding up of evolution (now that it has become conscious) rather than a reversal; evolution is a growth to and of freedom; the world is growing towards unity; all evolution will be summed up in Christ. These points are all sound, and Professor Delfgaauw's book will be useful to readers of *The Phenomenon of Man*.

A comparison between the teaching of Teilhard and Marx Professor Delfgaauw is the author of *The Young Marx* is of more dubious value, and so many points of difference are noted that it becomes a contrast as much as a comparison. Mr. Bernard Towers contributes an introduction.

GUILLET, HENRI. *Abraham Loved by God*. Translated by Lancelot Sheppard. 195pp. Burns, Oates, Longman and Todd. 21s.

This is the first volume of a series, "The Bible in History", designed to run to twelve volumes. The book is well written with full regard to modern knowledge and archaeology, adequately illustrated, with a useful short bibliography. This first volume augurs well for the series which should be very useful to teachers.

Transport

ROLT, L. T. C. *Navigable Waterways*. 188pp. Longmans. £2 5s.

VINE, P. A. L. *London's Lost Route to Basingstoke*. 212pp. David and Charles. £2 10s.

The literature of inland waterways is now considerable and these two volumes are worthy additions to it. Mr. Rolt, whose writings cover not only the waterways but the whole field of transport and engineering history, is the general editor of Longmans' industrial archaeology series of which *Navigable Waterways* is a part. Mr. Rolt traces the historical development of the canal system, but the real interest lies in his detailed account of the engineering problems faced by builders, and their methods of overcoming them. Incidentally, he makes the point that today, when the recreational value of the canals is increasingly recognized, it is the contour waterways of Brindley than the more elaborate and locked canals designed by which are surviving the problem of water supply to tour canals is less acute!

Where Mr. Rolt covers the way system as a whole, *London's Lost Route to B* is concerned with a much detailed study of one particular way, and one which never full fruition. The story Basingstoke canal is a story trations, failures, speculation ing Horatio Bottomley and a period of near success when camp at Aldershot was being the 1850s. Mr. Vine first canal while serving in the his account is a well-addition to David and Chris history series.

Travel and Topography

DORMAN, H. E. *The Story of its Cathedral*. 79pp. (Th 38 Elm Hill, Norwich (Paperback, 10s6.

The author has expanded chapter on present-day life, providing a revised and enla for a second edition of history of the Fenland city first published in 1945.

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Applications, giving appropriate details and the names and addresses of two referees to the Town Clerk, Town Hall, Altrincham, by 27th May, 1969.

UNIVERSITY OF BELFAST

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Further particulars may be obtained from The Secretary, The Queen's University of Belfast, Belfast BT7 1NN, Northern Ireland.

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Applications, giving the names of two referees, should be sent to the Secretary, Department of Extra-Mural Studies, 8 Woodland Road, Bristol 8, by 31st May, 1969.

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Department of Libraries & Archives

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Qualifications: A suitable degree and Diploma in Archive Administration.

The field primarily covered is the City of Sheffield and the whole of South Yorkshire, although the extensive collections include many documents of national importance.

Application forms and further details for the above two posts from the City Librarian, Central Library, Sheffield, S.1 1XZ.

Forms to be returned to the undersigned not later than Wednesday, 28th May, 1969.

D. B. HARRISON, Town Clerk.

Town Hall, Sheffield, S1 2HH

BOROUGH OF WORTHING

PUBLIC LIBRARIES

CHIEF ASSISTANT

Energetic and progressive librarian required to administer Central Lending Library and Enquiry Service. The person appointed will have ALA as a minimum qualification and have had at least five years' experience in appropriate senior positions. He will be expected to organise a new computer charging system within the next two years, and to participate fully in planning a new Central Library.

Salary scale is AP IV-V but the commencing point will be on AP V(£1,715-£1,925) if qualifications and experience indicate. Assistance with housing (accommodation or loan) for married man and contribution towards removal expenses.

Worthing with a present population of 83,000 is growing rapidly and maintains services of a high standard. We are anxious to recruit a first class officer with ideas and initiative; he will rank third in seniority in a staff of forty.

Further particulars from: L. M. Bickerton, Chief Librarian and Curator, Central Library, Chapel Road, Worthing, Sussex, to whom applications should be sent with the names of two referees by 2nd June, 1969

THOMAS FOORD
Town Clerk

COUNTY BOROUGH OF BIRKENHEAD

REFERENCE LIBRARIAN—A.P. 4

APPLICATIONS are invited from Chartered Librarians for the POST, open also to reference library work is desirable.

Applications stating age, education and experience with the names of two referees, to the Librarian and Curator, Central Library, Borough Road, Birkenhead, 141 2XB, by 5th June, 1969.

IAN J. DOLL, Town Clerk.

KINGSTON UPON HULL CITY LIBRARIAN

DEPUTY CITY LIBRARIAN

APPLICATIONS are invited from suitably qualified candidates with experience for the POST of DEPUTY CITY LIBRARIAN. Salary £2,205 rising by £105 to £2,730 per annum. The successful candidate will be responsible to the City Librarian for the general administration of the City Libraries and will be required to assist in the development of the service in accordance with the Council's policy.

Applications, together with names of two referees, should reach the undersigned not later than 26th May, 1969.

F. L. DRURY, M.A., D.P.A., Central Library, Albion Street, Hull. Hull Yorkshire.

LONDON BOROUGH OF HAMMERSMITH

SENIOR ASSISTANT LIBRARIANS

£1,485 to £1,575: minimum starting salary for Chartered Librarians. £1,335 per annum.

Minimum qualification acceptable for these posts is Professional Examination Part 1. For non-Chartered Librarians, starting salary of £1,185 with progression through Assistant Librarians' Scale to £1,575. Commencing salary will be according to qualifications and experience.

Application forms from Personnel Officer, Town Hall, King Street, W.6, to whom they should be returned by 26th May, 1969.

INNER LONDON EDUCATION AUTHORITY

FURZEDOWN COLLEGE OF EDUCATION

Wilham Road, London, S.W.17

LIBRARY ASSISTANT (2 full-time) required for September, 1969. The College is situated between Mitcham and Morden Underground stations. The work will be mainly clerical and the care of books, records and mounted illustrations.

Candidates should have five G.C.E. passes, which must be in English Language, and (or at Advanced level) Library work, £708 to £1,104 plus supplement, London Weighting Compensation Allowance according to age qualifications and experience.

Application forms and further details from the Principal at the College. Closing date for applications 30th May.

UNIVERSITY OF LONDON

INSTITUTE OF EDUCATION

A LIBRARY ASSISTANT is required for the Comparative Education Department of the Institute Library. Candidates preferably should be graduates with a knowledge of European languages, and should be willing to undertake some typing. Salary £620 to £1,040 (three four weeks annual leave).

Applications with full details of experience and education to the Secretary, Institute of London Institute of Education, 20 Bedford Street, W.C.1.

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VACANT APPOINTMENTS AND PUBLIC NOTICES, &c.

COUNTY BOROUGH OF WEST BROMWICH

DEPUTY BOROUGH LIBRARIAN

Applications are invited from Chartered Librarians for the post of Deputy Borough Librarian on Senior Officers Grade £2,080—£2,170 per annum. This post offers scope and opportunity in developing library service.

Applications giving full details of career and experience together with the names of two referees are to be sent to the Town Clerk, Town Hall, West Bromwich, not later than 2nd June, 1969.

NEW POETS AWARD 1970

An annual prize of £100 and publication of the prize volume is offered to poets resident in Britain who have not published more than a single volume of poems. The Award will be judged by Peter Porter and Christopher Ricks with the help of the Editorial Board. It is sponsored by the School of English of the University of Leeds, the Yorkshire Post, and public support, with financial help from the Arts Council of Great Britain. The winning volume will be published by the School of English.

The first Award will be made in 1970, and MSS. should be submitted before 15 August, 1969. For details write to New Poets Award, c/o School of English, University of Leeds, Leeds LS2 9JT.

RHODES UNIVERSITY

Grahamstown, South Africa.

VISITING MALE HALL FELLOWSHIP FOR 1970-71

Applications are invited by 31 July, 1969, for the above-mentioned post.

The tenure of the Fellowship is for two sessions (Rhodes Terms) from 1970 to 1971 for one year in the Rhodes University and Training College for scholars of standing who wish to undertake research or study for a higher degree or to pursue a course of instruction in one of the Faculties of Arts, Science or Commerce.

Further details, apply to the Registrar, Rhodes University, Grahamstown, South Africa, or to the Secretary, Inter-University Council for Higher Education Overseas, 29 Woburn Square, London, W.C.1.

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